

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

The Music Pages only are stereotyped; those persons who would possess the Musical Articles, Notices, Advertisements, &c., can only ensure doing so by taking the work as it appears.

No. 389.—Vol. 17.
Registered for transmission abroad.

JULY 1, 1875.

Price 2d.; Post-free, 2½d.
Annual Subscription, Postage free, 2s. 6d.

A Good Leading SOPRANO (Lady) is REQUIRED for a Church at Notting-hill. Salary £20 per annum. Must be thoroughly conversant with Church Music, and possess a voice of good quality. Apply, by letter, to J. S. Novello and Co., 1, Berners-street.

SOPRANO VOICES (Lady and Boy) REQUIRE ENGAGEMENTS in a Church. Address C. J., 40, Lancaster-road, Notting-hill.

WANTED, an ALTO for a Church in South London. He must attend morning and evening services on Sunday, and Thursday evening rehearsals. Salary £10 per annum. Apply by letter to W. T., Sir Walter St. John's Schools, High-street, Battersea, S.W.

A LTO and TENOR WANTED, for a Church in the northern suburbs of London. Two services on Sundays and one weekly practice. Salary £10. Apply to Organist (pre-paid), 27, Stanley-street, S.W.

ALTOS.—WANTED immediately, TWO ALTOS. Surpliced Choir; full Cathedral Services. Stipend, 10 to 12 guineas. J. T. Field, 6, Brunswick-place, Blackheath, S.E.

A TENOR desires an ENGAGEMENT in a Church Choir, in or near London. Apply H. G., 69, Wells-street, Oxford-street, London.

WANTED, a TENOR and BASS VOICE for Trinity Church, Lee, S.E. £10 per annum each. Apply to the Organist, Mr. Chas. Joseph Frost, 2, Newton-terrace, High-road, Lee.

CHOIRMEN WANTED at St. James's, Hampstead-road; also, SOLOISTS. Music Anglican; choir voluntary, surpliced. Apply at Church, Fridays, 8 to 10; or, to A. H. Cowrest, 77, Charrington-street, N.W.

THE ORGANIST of Christ Church, Middlesex, wishes to meet with a GENTLEMAN possessing a fair TENOR VOICE and musical ability, willing to give his services in the Choir in exchange for lessons. Letters to Mr. J. Tunstall, 104, Barnsbury-road, N.

ORGANIST.—A LADY of experience wants a SITUATION as ORGANIST in or near London. Good references given. L. H., care of Messrs. Novello, 35, Poultry, London.

A N ORGANIST and CHOIRMASTER, of 14 years' experience, seeks an APPOINTMENT. High testimonials. Address Organist, 28, Clapham-road.

ORGANIST.—A GENTLEMAN, of 15 years' experience, desires to give his SERVICES where there is a fair organ. Dissenting service preferred. Apply to Amateur, Messrs. Novello and Co., 35, Poultry, E.C.

RE-ENGAGEMENT as ORGANIST desired, where teaching could be obtained. Accustomed to good organ. A place where the advertiser's father (uncertified schoolmaster) could obtain some light employment preferred. Good references. Address Miss Cox, School-house, Houghton Conquest, Ampthill, Beds.

ORGANIST and CHOIRMASTER.—Mr. HENRY MORLEY, R.A.M., DISENGAGED. London or within 25 miles preferred. Address, Brentwood, Essex. First-class references.

A N ASSOCIATE of the College of Organists (Communicant) desires a RE-ENGAGEMENT. The highest references can be given. Address A. C. O., Messrs. Novello and Co.

THE ORGANIST of St. John's College, Hurstpierpoint, will be at liberty to DEPUTIZE during the month of August. Services Gregorian or Anglican. Good organ indispensable.

ORGANIST WANTED.—Beautiful French Organ; moderate service, Sunday duty only; good teaching neighbourhood. £60. Must be a first-rate Organist. An amateur not objected to. The Rev. H. M. Hart, Blackheath.

WANTED, an ORGANIST and CHOIRMASTER for Worcester. Good opening for one who is experienced. Must be a good Churchman. Apply with references to Vicar, Worcester.

DEPUTY ORGANIST WANTED immediately for a West-end church. Temporary or permanent. Apply to W. C. A., St. Paul's Clergy House, Wilton-place, S.W.

CONCORDIA

A Weekly Journal of Music and the Sister Arts.

PUBLISHED EVERY SATURDAY, PRICE 4d.

Contents of No. 9, for June 26.

Tennyson's New Drama, "Queen Mary." By Joseph Knight.

The Royal Academy. (Fifth notice.)

The Bach Letters of S. Wesley (continued).

Reviews—Dr. Abram's "Widow of Nain," &c. Occasional Notes.

Leading Articles.—The use of "Benefit Concerts." The New National Training School for Music.

The Opera. By H. Sutherland Edwards.

Opéra-Bouffe on the Shelf. By Clement Scott.

Concerts.—The Philharmonic Society.

New Philharmonic Society.

Mr. Charles Hallé's Recitals.

Crystal Palace Concerts.

Madame Nilsson's Concert.

Metropolitan Schools' Choral Society.

Madame Sainton-Dolby's Vocal Academy, &c.

Our Paris Letter.

Correspondence.—"Conductors and Conducting."

Provincial News.

Gossip.

List of Services.

ANNUAL SUBSCRIPTION, INCLUDING POSTAGE, NINETEEN SHILLINGS AND SIXPENCE.

A scale of charges for Advertisements in *Concordia* may be had on application to the Publishers.

OFFICE—LONDON: 1, BERNERS STREET, W.

HENLEY-ON-THAMES.—The Post of CHOIRMASTER and ORGANIST is now VACANT. Surpliced Choir and Organ with three manuals. Apply immediately to Rev. Greville Phillimore, Rector.

WANTED, an ORGANIST and CHOIRMASTER for St. Paul's Church, Tiverton, North Devon. Services Evangelical. Stipend, £40 per annum, including tuning. Address Rev. E. Baker, St. Paul's Vicarage, Tiverton.

CARLISLE CATHEDRAL.—WANTED, at Michaelmas, an ASSISTANT MINOR CANON to take the place of the present holder of the office, presented to a Dean and Chapter Living. Stipend, £180 per annum. For further particulars apply to the Chapter Clerk, S. Saul, Esq., Castle-street, Carlisle.

HEREFORD CATHEDRAL.—WANTED, an ASSISTANT VICAR CHORAL (Clerical or Lay), with an Alto Voice, of good Compass. Stipend £100 or £120 according to qualifications. Apply to Messrs. Knight and Underwood, Chapter Clerk's Office, Hereford.

WANTED, a competent ORGANIST and CHOIRMASTER for a Church in Barbados, West Indies. Service Choral. Passage out will be paid. For particulars as to salary, &c., apply to Dr. Armes, The Bailey, Durham.

WANTED, a good PIANO TUNER for town and country; must be a very steady, upright man, with good reference. Apply to G. Greenall, Church-street, Lancaster.

PROFESSIONAL NOTICES.

MISS ARTHUR (Primo Soprano).

For Oratorios and Concerts. Address Butterley House, Leeds.

MISS KNOWLES (Soprano),

(Pupil of Mrs. Sunderland.) For Oratorios, Concerts, &c., Robert Town, Millbridge, Normanton.

MRS. WARREN (Soprano),

Of Mr. C. Hallé's Concerts. For Oratorio or other Concerts, address 150, Radnor-street, Hulme, Manchester.

Lessons in Singing. References—Charles Hallé, Esq., and Edward Hecht, Esq.

MISS ANNIE SINCLAIR (Soprano).

16, Alma-square, Abbey-road, St. John's-wood, N.W.

MISS DUMVILLE (Soprano).

For Oratorios, &c., address Cheetham-street, Cheetham, Manchester.

MRS. ALFRED J. SUTTON (Soprano)

Is open to engagements for Concerts and Oratorios.

54, Duchess-road, Edgbaston, Birmingham.

MISS ALMINA HALLOWELL (Soprano).

For Concerts and Oratorios, address 94, Lister-lane, Halifax.

MISS ELLEN GLANVILLE (Soprano).

145, Golborne-road, Notting-hill, W.

MADAME ARNOLD POTTER (Contralto),

50, Elm-tree-street, Islington, N.

J. VERNEY BINNS (Tenor).

For Oratorios, Concerts, &c., address 6, New Bond-street, Halifax, Yorkshire.

MR. GREENHILL (Tenor).

For Concerts, Pupils, &c., 7, Alma Square, St. John's-wood.

MR. R. SUTCLIFFE (Principal Tenor).

Cathedral Choir, York. For Oratorios and Concerts, address Music Warehouse, 37, Stonegate, York.

MR. N. DUMVILLE (Principal Tenor).

For Oratorios and Concerts, address Cathedral, Manchester.

MR. SHERWOOD RATFORD (Baritone),

Of the Schubert Society's Concerts, and Pupil of Sig. Manuel Garcia. For Concerts, &c., address S. John's Lodge, St. Albans, Herts.

MR. THORNTON WOOD (Bass).

(Of the Royal Albert Hall Concerts). For Oratorios, Concerts, &c., address 2, Halford-place, Bradford, Yorkshire.

MR. J. TILLEARD

Removed to Seaton-villa, Slaithwaite-road, Lewisham, S.E. Lessons in Singing and Composition.

T. R. WILLIS, Organ Builder,

29, Minories, London, E. Wood and Metal Pipe Maker. Voicing, Tuning, and Repairing. List sent for stamp. Second-hand Organs for Sale.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minories, London. List for stamp.

IMPORTANT TO MUSICSELLERS.—Having the largest varied Stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately required. Terms highly advantageous.

London: B. Williams, 19, Paternoster-row.

MUSIC ENGRAVED, PRINTED, AND PUBLISHED in the best style, and on moderate terms, a statement of which sent on application by B. Williams, 19, Paternoster-row.

STEAM PRINTING.—FITZSIMMONS & SONS supply Estimates for every description of Printing for Concerts, Entertainments, &c. Also Commercial Printing. Specimens forwarded, first-class work, and lowest prices. Orders by post and from country promptly attended to. Office, 39, Essex-road, London, N. B.—Music Printing (Old Notation or Tonic Sol-fa).

ORGAN METAL PIPES, best make and quality. Voicing and Tuning by experienced London workmen. List of prices sent on receipt of penny stamp.—Lloyd & Dugdowen, Nottingham.

ORGAN METAL PIPES, best quality Zinc Front Pipes. Voicing and Tuning. S. Fowler, 127, Pentonville-rd, N.

GEORGE HUNTER, ORGAN METAL PIPE MAKER, Trigon Cottage, Clayland's-road, Clapham-road, S.W. Estimates given for Organ Pipes of any quality of metal.

E. & W. SNELL'S IMPROVED HARMONIUMS. For tone, touch, articulation, and general excellence are pronounced by the Profession and the Public the best and cheapest extant. Prices, designs, &c., free of E. and W. Snell, 37, Kelly-street, London, N.W. Manufactory, Little King-street North, N.W. Trade supplied.

THE NEW PEDAL ATTACHMENT FOR PIANOFORTES.

M. R. J. HAMILTON begs to inform Organists, Organ Students and others, that his invention for attaching Pedals to Pianofortes is meeting with great success and is much approved of, as the subjoined testimonial will show. The new action is entirely noiseless, and its simplicity and cheapness must ultimately supersede the cumbersome, expensive, and rattling organ action as it is usually applied. It can easily be attached to a pianoforte, as it is sent complete, with printed instructions "How to attach." The pedals are manufactured of well-seasoned, hard wood, and are similar in scale and compass to the pedals made for organs of the present day. A set of Radiating and Concave Pedals (30 notes, C to F), with action, price £5 5s. Or, Straight Pedal Board, with action, price £4 4s.

TESTIMONIALS.

49, Broad-street, Oxford, May 13, 1875.
Sir,—I herewith enclose a cheque for the Pedals and Action, duly received. I must say that I am very much pleased with them. I have easily fixed the Pedals with the aid of your printed instructions. Return receipt and oblige—Yours respectfully,

To Mr. J. Hamilton, Bristol.

F. W. J. CHAUDRY.

4, Rose Cottages, South Norwood Hill, London, May 24, 1875.

Sir,—I enclose a P.O. Order for the Pedals and Action, and am exceedingly pleased with the easy and ingenious manner of attaching the Pedals to the Pianoforte Keys. It all works well.

Yours truly,

JESSE MINNS, F.C.O.

Member of the Council of the College of Organists.

To Mr. J. Hamilton, Bristol.

These letters are similar to a great many others which have been received.

Orders accompanied with Cheque or P.O. Order will receive immediate attention.

Address J. HAMILTON, 11, Brunswick-street, City-road, Bristol.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES AND HARMONIUMS, supplied at wholesale prices at J. Moore's, Buxton-road, Huddersfield. Prices, with drawings of every Instrument, post free. Music for any kind of band. Patronised by the army, navy, and rifle corps.

VIOLINS, TENORS, VIOLONCELLOS, and DOUBLE BASSES, by "Craske" equal to Stradivarius and Guarnerius.

Upwards of 500 of these splendid Instruments now on Sale at Edward Crompton's, 54, Barton Arcade, Deansgate, Manchester (3rd floor), many of which have been made 50 years.

Also a large collection of Italian Instruments.

EAST LONDON ORGAN WORKS, 9, Burdett-road, Bow, E.—E. CARDER is prepared to send Specifications for building Organs of very superior materials and workmanship. Alterations, rebuilding, and repairs. First-class Workmen sent to all parts on very moderate terms. Tuning, &c. Second-hand ORGANS for SALE.

ACCURATE METRONOMES, 18., post free. Rudiments of Singing, 1s. per dozen. Singing Class Tutor, 9th ed., 6d. each. D. Scholfield, Trinity-street, Huddersfield.

ORGANS with pedals, for Church or Chamber, 35 guineas. HARMONIUMS, organ tone, for Chapels, Schools, &c., 6 guineas. ORGAN HARMONIUMS, with German pedals, 25 guineas. PIANOS, 7 octaves, 21 guineas. COTTAGE PIANO, with 24 octaves of pedals, 30 guineas.—William Sprague, 7, Finshury-pavement, London. Established 1837.

SECOND-HAND PIANOFORTES, 150 by Broadwood, Collard, Erard, Allison, &c., from 4 guineas upwards. HARMONIUMS (New), from £5, in Walnut or Mahogany cases. Largest stock of Pianos and Harmoniums in London at Kelly and Co., 11, Charles-street, Middlesex Hospital. Trade supplied.

FOR SALE, fine-toned ORGAN, containing one manual, four stops, gedact, open diapasons, principal and fifteenth; nearly new; pedals CC to F; in handsome Gothic case; suitable for small church or chapel. Apply 82, High-street, Dudley.

FOR SALE, a full-toned ORGAN, one manual and pedals; containing open 8 ft., lieblich 8 ft., salicional 8 ft., flute 4 ft., octave 4 ft., flautino 2 ft., and sub-bass 16 ft. Apply to Messrs. T. C., Lewis and Co., Shepherd's-lane, Brixton, S.W.

ORGAN, CC to F, for SALE, equal to new; 6 stops, 2 ped. nice case, fine tone, height 8 ft. Price only £28. Apply E. Edwards, Chesham, Bucks.

CURCH ORGAN for SALE; good condition; 7 stops. Must be sold by August 8, to make room for a new and larger one. Very cheap. Apply to Rector, Swanage, Dorset.

FOR SALE, a Second-hand powerful and brilliant-toned Reed ORGAN, with pedals in handsome oak case; 12 stops on manual, and 2 independent stops on pedals. Apply to Lewis and Owen, The Library, Oswestry.

RUSSELL'S MUSICAL INSTRUMENTS.

CONCERTINAS, Harmoniums, Organ Accords, Flutinas, Drums, Fifes, Flutes, Violins, Cornets, Saxhorns, Clarinets, Flageolets, Guitars, Banjos, Musical Boxes, Strings, &c. Self-instruction books. Instruments repaired or exchanged. Price lists free. J. Russell, 158, Goswell-road, Clerkenwell, London.

FOR SALE, an excellent CHAMBER ORGAN, with 6 stops and pedals. For particulars apply AE, Fairweather's Library, 12, Moreton-street, Pimlico, S.W.

ORGAN (CHAMBER) for SALE, built two years ago for present owner; suitable for Church, Chapel, or Music Room; very compact, occupying 12 ft. square, height 12 ft.; 2 manuals, 15 stops, 2½ octaves pedals, 5 composition pedals; Gothic case of chaste design, handsomely decorated pipes. Price 250 guineas. For further particulars apply by letter to M. E. D., 8, Bircham-lane, E.C.

ORGAN for SALE, Second-hand; fine full tone; 3 complete manuals; compass CC to A, 55 notes; and independent Pedal Organ, CCC to E, 29 notes; 10 full speaking stops, 6 couplers, &c. Price 300 guineas. Also, a COTTAGE PIANO, with full compass of German pedals, full scale and suited for practice. Price £20. Particulars at Hy. Jones's, Organ Works, 136, Fulham-road, South Kensington.

FOR SALE, an AMERICAN ORGAN, by Messrs. G. Woods and Co., 10 stops, in improved drawing-room case, and a Chair (velvet folding), new six months ago. Cost £66, price £60. Also, for SALE or EXCHANGE, for Pianette, value £20, a double-action HARP by Grosjean, with Chamois Leather Cover, and all et ceteras complete. Price £20. Address, J. E., Post-office, Hereford.

ORGAN, for small Church, Chapel, or Chamber; 2 manuals, pedals, C to G. Price £25. W. Seager, 121, Old Kent-road.

ORGAN.—To be SOLD, cheap, a fine CC Organ, for Church or Chapel, 17 stops, 2 sets of keys, 54 notes each; 2½ octaves of pedals CCC. Also, a Small Practice Organ, 2½ octaves of pedals, 6 stops. J. Whittaker, 180, Stamford-st., Ashton-under-Lyne.

ORGAN.—WANTED to HIRE, a 3-Manual ORGAN, with not less than 4 pedal stops, for the Preston Exhibition, from August to November inclusive. Address immediately to the Secretary, Blind Institute, Preston.

ORGAN, small, good tone; 6 stops, 1½ octaves of pedals, 2 composition pedals, general swell, enclosed in mahogany case, for SALE, cheap. Apply, Rector, Balcombe, Sussex.

A Full-sized GRAND PIANO, by Erard, in Rosewood Case, and of first-rate quality, purchased four years ago, and as good as new, to be SOLD at less than two-thirds of the original cost. Apply to Miss Evans, Belper, Derbyshire.

TO PIANOFORTE DEALERS and OTHERS.—ONE HUNDRED AND FIFTY NEW and SECOND-HAND PIANOFORTES and HARMONIUMS for SALE, a Bargain.—H. T. Cassini, 319, Goswell Road, near the Angel, Islington, N.

FOR SALE, 4 very fine ITALIAN VIOLINS, at a great sacrifice. Also, a very fine VIOLONCELLO (Italian). Apply to X. Y. Z., Office of *Musical Times*.

TWO DOUBLE BASSES to be DISPOSED OF; one by the elder Lott; the other by an eminent Italian maker, late the property of Thomas Edgar, Esq. (deceased), member of Her Majesty's Private Band, Her Majesty's Opera, &c. For particulars apply to Charles Coote, Esq., 42, New Bond-street, London, W.

12S. WORTH of MUSIC for One Shilling, post free for fifteen stamps, soiled and surplus stock. James Smith and Son, 76, 74, and 72, Lord-street, Liverpool.

LIBRARY MUSIC (Soiled).—A quantity for SALE, 20s. worth for 2s. 6d. In packets, containing either Songs, Pieces, Dance Music or Mixed. Post free for 2s. 6d. in stamps. Address W. A. Boucher, Musical Circulating Library, Castle-street, Shrewsbury.

TO SELL MUSICAL INSTRUMENTS of every description, also Libraries of Music, Music Plates and Copy-rights, Stock-in-Trade, &c., SALE (devoted exclusively to this class of property) held every month. Single instruments inserted. Considerations received at any time. Puttick and Simpson, 47, Leicestersquare, London, W.C. [Established 1794.]

MUSICAL PRACTICE.—TO BE DISPOSED OF, a good MUSICAL PRACTICE in one of the most flourishing towns in the North of Ireland, and realizing (for last six years) upon an average £400 a-year, which could be considerably augmented by a Gentleman who is a good Organist and Teacher of Pianoforte, and Singing. For terms, &c., address, Z.Y.X., care of T. H. Davis, Esq., 3, Heath-terrace, Lewisham Junction.

TO CHORAL SOCIETIES, CATHEDRAL ORGANISTS, &c.—A COMPLETE SET of ARNOLD'S "HANDEL" full Orchestral Score, 39 Volumes; Book-shelves to hold the same, with an excellent BUST of the great composer, for SALE. Apply to Messrs. Butcher, Auctioneers, Epsom, Surrey.

M.R. BRANDON,

VOCALIST (BASS),

10, BRUNSWICK SQUARE, GLOUCESTER.

"The declaration 'Thus saith the Lord' was finely delivered by Mr. Brandon, who throughout sung superbly. His execution of the runs in this recitative was clear and telling, and would compare favourably with any other bass of the day. Mr. Brandon, who appears to have made rapid strides in his art, sang 'Why do the nations' grandly. A better performance of the air we could not have desired."—*Staffordshire Advertiser*.

M.R. STEDMAN'S CONCERT PARTY for Oratorios and Miscellaneous Concerts, Institutions, Evening Parties, Dinners, &c. Parties can be made up from the following eminent artists: Miss Annie Sinclair, Miss Matilda Scott, Miss Jessie Royd, Miss Dones, Mr. Stedman, Mr. J. L. Wadmore, Mr. George Fox, Mr. Thurley Beale, Mr. Henry Parker, &c. &c. For terms and all particulars, address Mr. Stedman, 1, Berners-street, W.

M.R. G. W. HAMMOND'S MORNING CONCERT, ST. JAMES'S HALL, THURSDAY, July 8, at Half-past two o'clock. Tickets to be obtained of Mr. G. W. Hammond, 44, Formosa-street, Maida-Vale, W.

LONDON ORGAN SCHOOL and COLLEGE of MUSIC. (Estab. 1865.) Central Office, 8r, Regent-street, W. Piano Lessons, Organ Lessons, and Practice, &c., £2 2s. per course. Prospectus for one stamp. Branches in all quarters. F. Scotson Clark, Principal.

THE ENGLISH GLEE UNION (Eighth Season). Mr. H. ASHTON, Mr. T. PEARSON, Mr. FOUNTAIN MEEN, and Mr. J. RUDKIN, Assisted by Madame ASHTON, (Miss F. Danielson,) Madama ASHTON, (Miss F. Danielson,) Are prepared to give their Musical Entertainments at Institutions, &c. For terms, &c., address J. Rudkin, Sackville-house, Brook-green, Hammersmith, W.

ORGAN STUDIO, 166, STRAND.—LESSONS or PRACTICE (and at St. Michael's, Stockwell, S.W.) on fine two-manual C ORGANS (HILL and SON)—Pedal compass, 29 notes. Apply to W. VENNING SOUTHGATE, at his Studio. (Organist, St. Michael's, Stockwell.) Established 1867.

ORGAN PRACTICE and INSTRUCTION (if required) at Blennerville's West Central Organ School and Studio, 12, Vernon-street, King's-cross-road, W.C., two minutes from King's-cross Metropolitan Railway, on a splendid new Instrument of three manuals, each of the full compass of 36 notes, and independent pedal organ, 30 notes, 16 effective stops. Terms, which are strictly inclusive, on application as above. Inspection solicited and invited.

ORGAN LESSONS and PRACTICE on a fine new Instrument, with 2 manuals, 15 stops, 2½ octaves of pedals, with Bourdons throughout. Terms moderate. Allen's Musical Instrument Warehouse, 17, Percy-street, Bedford-square, W. Lessons and Practice on other Instruments also.

AGENTLEMAN is desirous of giving LESSONS by post in HARMONY and COUNTERPOINT. References from present pupils, if desired. Terms very moderate. Address Magister, *Musical Times* Office, 1, Berners-street, London, W.

M.R. JOHN HILES, 41, Aldridge-road villas, W. (Author of the "Catechism of Harmony, Thorough-bass, and Modulation," "Hiles' Short Voluntaries," "Catechism for the Pianoforte Student," and several other important musical works,) gives Lessons in Harmony, &c., by post.

M.R. HUMPHREY J. STARK, Mus. Bac., Oxon, F.C.O., &c., undertakes to prepare candidates for Musical Examinations, and to give Lessons in Harmony and Composition by post. 7, Thurloe-terrace, Norwood-road, S.E.

PIANO and SINGING.—Elementary and Finishing LESSONS. Schools attended in town or country. Apply to F. Sewell Southgate, 11, Wigmore-street, Cavendish-square, W.

THE ORGANIST of St. John's Church, Caterham, has a VACANCY for an ARTICLED PUPIL. He will receive a thorough Musical Education, &c. For particulars apply to C. J. Tugwell, Organist, Caterham.

FOR SALE, a MUSICAL BUSINESS, TUNING, &c. South Coast. Small capital. Apply for particulars, H., 2, Adelphi-terrace, Grange-road, St. Lawrence-on-Sea, Kent.

QUARTERLY SALE OF MUSICAL PROPERTY. **I**MPORTANT SALE, comprising about 130 PIANOFORTES by Broadwood, Collard, Erard, Kirkman, Allison, Chappell, Ziegler, Stodart; HARPS by Erard, Dodd, Erat, &c.; HARMONIUMS by Alexandre, Christophe, &c.; a very large quantity of POPULAR MUSIC by the best composers; Violins, Violoncellos, Guitars, Pianoforte Hammers, Rails, Levers, Moudings, Frets, Trusses, Engravings, Umbrellas, Diamond Rings, &c., being the UNREDEEMED PLEDGES from Pawnbrokers and Surplus Stock from several dealers, which will be SOLD by AUCTION, by Messrs. KELLY and Co., will take place at their Great Musical Repository, 11, CHARLES STREET, Middlesex Hospital, on WEDNESDAY next, JULY 7th, commencing at 12 o'clock precisely. May be viewed the day prior and morning of sale. Catalogues free.

REDUCED PRICES OF
OUSELEY AND MONK'S
POINTED PSALTER.

	s. d.
4to Edition, with Chants in Short Score	... ... ... ... 4 0
12mo Edition. Vocal parts	... ... ... ... Each 1 6
32mo Edition. Words only	... ... ... ... 0 9
Ditto ditto with Proper Psalms	... ... ... ... 1 0

This pointing of the Psalter is authorized by His Grace the Archbishop of York.

LONDON:

NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), AND 35, POULTRY (E.C.)

THE BRISTOL TUNE BOOK.—A Manual of Tunes and Chants, intended as a companion to all Hymn Books, containing 258 Tunes (100 varieties of metre), and 85 Single and Double Chants. The whole arranged in Short Score, and the Harmonies carefully selected from the best authorities, with ruled music paper for manuscript additions. Adopted in several hundred congregations. More than 100,000 copies have already been sold.

No. 1. Limp cloth, turned in 2s. 6d.
No. 2. Cloth boards, red edges, gilt lettered 3s. 6d.

TONIC SOL-FÀ EDITION.

No. 3. Limp cloth, turned in 2s. 0d.

No. 4. Cloth boards, red edges, gilt lettered 2s. 0d.

Congregations or associations requiring large quantities may obtain them on special terms by application to the Bristol Publishers.

London: Novello, Ewer and Co.; Bristol: W. and F. Morgan; and all booksellers and music-sellers.

Ninth Edition.
TUNES NEW AND OLD.—Comprising all the metres in the Wesleyan Hymn Book: also Chants, Responses, and Doxologies. Compiled by JOHN DODSON, and for the most part revised and re-arranged by HENRY JOHN GAUNTLETT, Mus. Doc. London: Novello, Ewer and Co. Sold also at 66, Paternoster-row. Prices: plain cloth, 3s. 6d.; cloth lettered, 4s.; cloth extra, gilt edges, 4s.

Price 3s. 6d., cloth, red edges.

THE TUNE BOOK, with the additional Tunes, as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tones; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. London: Novello, Ewer and Co.

Now Ready.

THE LONDON TUNE-BOOK. A Companion for all Hymns. Cloth, 3s.; red edges, 3s. 6d. London: Novello, Ewer and Co., 1, Berners Street, W.

THE MUSIC OF LANGUAGE. Essay by WILBY COOPER, 1s. net. "Should be in the hands of every Singer and Singing Master."—Sir George Elvey. "Of great service to young artists."—Arthur Sullivan. "Most excellent on every point." Sir John Goss. London: Cramer and Co., Regent-street.

A FIRST BOOK on the THEORY of MUSIC (used at the Plymouth High School), by LOUISA GIBSON. Highly recommended by the leading London and provincial musicians. 3s. 6d. "May be safely accepted as an authority."—G. A. MACFARREN. London: Moffatt, Paige and Co., Paternoster-buildings.

A MODULATING DICTIONARY, consisting of 552 Modulations, by three intermediate chords from and into the twenty-four major and minor keys, with the return modulations. Arranged for immediate reference by CLEVELAND WIGAN. Price 4s. London: Novello, Ewer and Co.

TONIC STAFF NOTATION.—A Short Account of. 6d. London: Novello, Ewer and Co.

A TREATISE on HARMONY, by SAMUEL JOHN CLAY. Quarto, cloth, reduced to 6s.; ditto, paper covers, 4s. This Treatise, although thoroughly scientific in character, is written in a popular form, and will enable the Student, without the help of a Master or Teacher, to harmonise any Melody correctly, and give to it all the richness and beauty which the science is capable of producing. London: Novello, Ewer and Co., 1, Berners-street, W.

A MANUAL OF SINGING,
FOR THE USE OF CHOIR TRAINERS & SCHOOLMASTERS
BY RICHARD MANN.

Price One Shilling and Sixpence.

This work offers to the clergy and other amateur choir trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight, in a comparatively short time.

London: Novello, Ewer and Co.

THIRTY-SECOND EDITION.

Price 1s. A specimen copy post free for 12 stamps.

THE COLLEGIATE AND SCHOOL SIGHT SINGING MANUAL.

FOR CHOIRS.—The easiest system that can be obtained for training improving, and learning to *read music at sight*.

FOR SCHOOLS.—Every requisite for learning Music, and reading at sight in a few lessons.

FOR CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

APPENDIX.

Containing Exercises, Solfeggi, Canons, Anthems, &c.

Price One Shilling.
London: Published for the Editor by Novello, Ewer and Co.; Cramer, Wood and Co.

Second Edition, 2s. 6d. nett.

(COMPANION WORK TO THE ABOVE.)

COLLEGIALE VOCAL TUTOR.

Containing Treatise on Voice and Vocal Art, with Anatomical Illustrations of the Vocal Instrument.

London: Published for the Editor by Novello, Ewer, and Co.; Cramer, Wood and Co.

Sixth edition. Paper cover, 1s.; bound in cloth, 1s. 6d.

CATHEDRAL CHANT BOOK.

Containing nearly 200 Single and Double Chants; also the Gregorian Tones.

London: Published for the Editor by Novello, Ewer and Co.; Cramer, Wood and Co.

SECOND EDITION OF DR. BENNETT GILBERT'S SCHOOL HARMONY.

The rapid sale of this little Work has induced the Publishers to issue a Second Edition, revised and corrected by the Author. Price 1s. 6d. nett. London: Novello, Ewer and Co., 1, Berners-street, W.

THE PHILOSOPHY of VOICE (Reprinted from the *Medical Press and Circular*, and the BASIS of MUSICAL EXPRESSION. Second (Popular) Edition. By CHARLES LUNN. Price 1s. Baillière, Tindall and Cox, King William-street, Strand, London; and all Booksellers.

GLOUCESTER COUNTY ASYLUM, near Gloucester.—WANTED, MALE ATTENDANTS. Wages to commence at £24 per annum, with board, lodging, and washing. Previous asylum experience not necessary. Musicians preferred. Also a FEMALE STORE KEEPER; must understand cutting-out female clothing. Salary £20 per annum, with board, lodging and washing. Previous asylum experience not necessary. Preference will be given to one who has some knowledge of singing. Applications, with testimonials, to be sent to the Medical Superintendent, at the Asylum.

THERE are VACANCIES at the County Asylum, Prestwich, Manchester, for MEN of good character and fair education, as ATTENDANTS. Applicants must be good musicians. Wages commence at £30, increasing to £50 and upwards, with board, lodging, washing, and uniform. Apply to the Superintendent.

SPECIAL NOTICE.—THE CHURCH CHORAL SOCIETY and COLLEGE of CHURCH MUSIC is now INCORPORATED under the title of TRINITY COLLEGE, LONDON.—See further notice below.

TRINITY COLLEGE, LONDON.—Established for the Advancement of Church Music. TRINITY EXAMINATIONS for Choral Fellowships, Prizes, &c., July 6th and 7th. NOTICE to Candidates: Last day for sending in compositions and entrance fees, July 2nd.—H. J. Stark, Mus. B., S.C.F., Registrar, 7, Thurlow-terrace, Norwood-road, London, S.E.

GOOD PIANOFORTE TUNER WANTED immediately. Apply (with carte de visite), enclosing references, and stating salary required, to Thompson and Shackell, 4, Queen-street, Ca. diff.

WANTED, for Scotland, a good TUNER and REPAIRER; one who can play and has a knowledge of the music trade preferred. Apply by letter, stating age, salary, and reference, to P. A. J., care of Novello, Ewer and Co.

AN EXPERIENCED PIANO AND HARMONIUM TUNER and REGULATOR requires a RE-ENGAGEMENT; is also a good Pianist. Good references. Address A. C., 13, Alexandra-terrace, Blackburn, near Manchester.

TUNER WANTED for a Country Business. Situation permanent, if qualifications and testimonials are satisfactory. Must be active, steady, and respectable, and have a thorough knowledge of his business. Address, C. W. A., care of Messrs. Novello, Ewer and Co., 1, Berners-street, London, W.

TO ORGAN BUILDERS.—WANTED Good Inside Hands. Also a first-class Wood Pipe Maker. Address to Mr. J. Porritt, Organ Builder, Friar-lane, Leicester.

GOOD MUSICIANS REQUIRED to act as ATTENDANTS at the County Asylum, Prestwich, Manchester. Salary commences at £30, increasing to £50 with board, lodging, washing, and uniform. Apply to the Superintendent.

ASSISTANT REQUIRED in Music Shop; must be a good pianist, and able to play well at sight; also able to assist in book-keeping during spare time. Would have to take charge of the business during the occasional absence of the principal. Unexceptionable references are therefore indispensable. Apply (with carte de visite), stating salary required, to Thompson and Shackell, Victoria Music Warehouse, 4, Queen-street, Cardiff.

WANTED, a SITUATION for a YOUTH, 18; Piano-forte Warehouse or Music Publisher's preferred. W. J., 36, Newman-street, Oxford-street.

WANTED, a YOUNG LADY in a Music Warehouse, in neighbourhood of Manchester. Must be a pianist, and acquainted with catalogues. Apply T. L., Messrs. Novello, Ewer and Co., 1, Berners-street, London.

WANTED, SITUATION as SALESMAN or MANAGER by an experienced person. The advertiser is a good Piano and Harmonium Tuner and Regulator, and has a thorough knowledge of the sheet trade, and is a good pianist. Address, P., *Musical Times* Office.

SONGS AND DUETS,
COMPOSED BY
ANTON RUBINSTEIN.
THE ENGLISH VERSION BY NATALIA MACFARREN.

No.			s. d.
1.	THE ANGEL (Duet)	...	3 0
2.	THE MINSTREL	...	2 0
3.	THOU'R'L LIKE UNTO A FLOWER	...	2 0
4.	MORNING SONG	...	2 0
5.	EVENING SONG	...	2 0
6.	BIRDIE (Duet)	...	2 0
7.	SONG FROM EGMONT	...	1 6
8.	SPRING SONG	...	1 6
9.	THE MOUNTAIN CRAG	...	2 0
10.	WANDERER'S NIGHT SONG (Duet)	...	2 0

Sold at half-price.

London: Novello, Ewer and Co., 1, Berners-street, W.

NOW READY.
Second Edition, Revised. Imperial 32mo., cloth, price 9d.

THE CATHEDRAL PSALTER POINTED FOR CHANTING

PUBLISHED WITH THE SANCTION OF
THE VERY REV. THE DEAN OF ST. PAUL'S
AND

THE VERY REV. THE DEAN OF WESTMINSTER.

Imperial 32mo., cloth	...	...	...	...	...	...	0 9
Ditto, with Proper Psalms, cloth	...	...	...	...	...	...	1 0
Demy octavo, large type, with Proper Psalms, cloth	...	...	...	...	...	...	2 6
Proper Psalms separately. Paper covers. 32mo.	...	...	...	...	...	...	0 3
Canticles. 32mo.	...	...	...	...	...	...	0 1
Do. 8vo.	...	...	...	...	...	...	0 3

All Editions contain the Canticles, and Special Hymns for use on certain days instead of the Venite.

The Clergy can be supplied with copies, in quantities of not less than 25, on liberal terms.

London: Novello, Ewer and Co., 1, Berners-street, and 35, Poultry.

THE HYMNARY A BOOK OF CHURCH SONG.

THE FOLLOWING EDITIONS ARE NOW READY:—

No. 1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges	1 0
" 2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges	0 6
" 3.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth	0 4
" 4.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper covers	0 3
" 5.	Hymns with Tunes. Demy 8vo. Cloth	4 0
" 6.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	5 0
" 7.	Tunes only. Demy 8vo. Cloth	3 0
" 8.	Tunes only. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	4 0
" 9.	Hymns with Tunes. Treble part only. Royal 24mo, cloth, bevelled boards, gilt lettered, red edges	2 0
" 10.	Hymns with Tunes. Small post 8vo, to bind with the Pearl 8vo. Prayer Book. Cloth	2 6
	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges	3 0
	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges	10 6

Selections of Hymns with Tunes for Advent, Christmas, Easter and Harvest, price One Penny each.

A Discount of 20 per cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.

Applications for permission to print the Hymns and Tunes for Choral Festivals, should be addressed to the Publishers.

London: Novello, Ewer and Co., 1, Berners-street, W.

PIANOFORTE TUNER WANTED.—J. MARSH (Pianoforte, Harmonium and Music Warehouse, oldest established firm in the city of York) requires one or two first-class Tuners. Preference given to those who understand Repairing. Good salary and permanent situation offered. Character for respectability and sobriety indispensable. 33 and 34, Coney-street, York.

PIANOFORTE TUNER WANTS A SITUATION.
Good Reference. Address, stating terms and particulars, A. E., 5, Sherwood-crescent, Kensal-road, London, W.

A PROFESSIONAL GENTLEMAN gives LESSONS (by letter) in HARMONY and THOROUGH BASS. Terms, Two Shillings per Lesson. Address, D., Prospect-villa, Stapleton-road, Bristol.

THE ORGANIST of a London Suburban Church will be willing to DEPUTIZE at a Seaside Church for two or three weeks in August. Address, Organist, 18, Ebury-square, Pimlico.

THE MASTER of the Choirs' School of the Temple and Lincoln's Inn will shortly be open to a RE-ENGAGEMENT; 20 years in present position; highest testimonials from the Benchers and Clergy. 40, Great Ormond-street, W.C.

WANTED, for the Choir of St. George's Church, Hanover-square, SOPRANO, TENOR and BASS VOICES. Sunday, two services. Salary, £10 per annum. Apply by letter to C. S. Jekyll, St. George's Church, Hanover-square.

THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

JULY 1, 1875.

TO PARENTS AND GUARDIANS.

BY HENRY C. LUNN.

I RECOLLECT once being told by a celebrated Professor that in his classes there was always one pupil who profited by every lesson, and that was himself. So conscientious an admission as this is indeed rare from one constantly engaged in tuition; but all who know how much more difficult it is to teach than to learn must feel that every year adds to their store of experience, and cannot but admire the genuineness of the reply given by an eminent pianist to a lady, who applied to him for "finishing" lessons, that "he would be happy to do his best, but that he had not yet finished himself." The truth is that, as a rule, although persons may admit the necessity of bestowing time and attention upon the acquisition of an art, they do not consider that an almost equal amount of time and attention is necessary to study how to convey a knowledge of that art to others; and thus it is that, trading upon the ignorance of parents and guardians who desire that those entrusted to their care shall "learn music," showy pianists, unformed singers, and shallow theorists often make a better income than those who have always zealously laboured to place their pupils in the right path, unmoved by the gentle admonitions directly or indirectly conveyed to them during their course of instruction. Let the truth not be disguised that at many private seminaries Professors of music are engaged, not because they are talented and hold a high position in the world of art, but because they can "introduce a pupil." At others, ladies who have studied music as an accomplishment are themselves the proprietors and teachers of the establishment, placing, however, the name of an eminent player or singer in the prospectus, at ruinous terms, if such instruction "be desired;" and at some schools it is well known that so little is music regarded that even those who send their daughters there are not aware by whom they are taught. To enlarge therefore upon the utter want of musical knowledge displayed by the majority of amateurs whilst the opportunities for acquiring it are so limited, would be manifestly absurd; but a few observations upon the subjects most commonly ignored or misunderstood in early training may perhaps meet the eyes of those who select Professors, or have them selected for them, and lead them to make enquiries before committing a pupil to their charge.

In the first place, as our hands are not formed for the Pianoforte, it is obvious that we have to form them. Four fingers and a thumb are not easily brought under such perfect subjection as to ensure equality of execution, without a long course of diligent and patient study; and at the commencement, therefore, it is as necessary to be taught how to hold our fingers over the key-board, in order to play, as to be taught how to hold our pen over the paper in order to write. It is true that the fingers may be dabbed down on the key-board, so as to produce a sound, as the pen may be dashed on the paper to produce a mark; but the intelligent master foresees the necessity of preparing for rapid execution in the one case, and for rapid writing in the other, and will not therefore allow a pupil to commence in a position which he knows to be a wrong one. Seeing

that the thumb is short, strong, and separated from the fingers, like an unruly child, it will unquestionably baffle all attempts at discipline, if vigorous measures be not adopted at first. "Five finger exercises" are all very well if practised in all keys, and so that a coin placed upon the hand shall remain undisturbed; but if the thumb be allowed to slide off the key-board, and remain there until it is wanted again, how long will it be before the four fingers can be joined with a fifth? "Practising the scales" every day is usually considered as easy a matter as going out to take a walk; but the truth is that it requires a trained ear to detect whether two consecutive notes, even, are played with precisely the same tone. How much more difficult then to play three, and pass the thumb under upon a fourth without the slightest perceptible jerk to the player or listener; and yet this is what children are permitted to attempt, either without any supervision at all, or under the direction of a Governess who, although a "brilliant pianist" has never perhaps studied even the elements of the art she professes to teach. No wonder, then, that "playing the scales" is too often regarded by children as a sort of treadmill for the fingers, to which they are condemned for the crime of being young; and the fact of their ardently longing for the time of their emancipation is pretty evident from their almost invariably ignoring scale practice as soon as they possibly can; indeed I was once told by a pianist of the ripe age of thirteen, that her little sister "ran up her scales," but that she had "got beyond them." That in the majority of schools the great aim is to "play fast" may be proved by the number of Exercises for "velocity," and the very few for "equality," which are used; and as rapid music, with juvenile players, always generates rapid practice, there can be no wonder why the touch is often irretrievably destroyed at an age when it should be steadily in the process of formation. All this is, of course, bad enough; and hard, indeed, is the task of the master who is called upon after years to "finish" what has never been commenced; but when we consider the blank state of the young pupil's mind upon the principles of the art on leaving school, it would in truth be strange, even supposing that her executive powers had been carefully trained, if she could give the slightest meaning to the simplest piece until she had been, bar by bar, coached up in it by a teacher who would continue to think for her. Such a statement may seem strange to many; but I speak from experience, and an official investigation on the subject (which must some day come) will prove that at numerous Educational Establishments where the highest terms are paid, the pupils, who have for years scrambled through pieces in imitation of the manner in which they have heard them performed by their master, are utterly ignorant of what key they are playing in, the value of notes and rests, the various species of time, the merest rudiments of phrasing, or the correct method of executing any one of the various embellishments to be met with in the simplest composition.

And now, to take these subjects in the order here mentioned, I would ask how any accurate knowledge is to be gained by the method in which they are usually attempted to be taught in schools. A pupil is told to look at the signature of a piece in order to know what key it is in, and always to believe that it is in a major key, unless she finds that the fifth (which is *not* the fifth, but the seventh) is continually raised. Of course, if she had never been "taught" there would be some hope for her, as she would then

have no confused ideas about the "relative minor," and simply name the note upon which the whole piece is founded, reckoning whether the third from it is large or small. Beethoven's *Sonata pathétique*, for example, would be said by any child to be "in C" (if she were not tempted by her "teaching" to say that it is in E flat major), and it would then require but small calculation to find that the third is minor, according to the signature. That the minor key is constructed out of the materials used for what is termed its "relative major" is a matter of musical history, with which a pupil should have nothing to do at first. The fact is, that in modern music the question should be whether a piece is in a certain tonic major or minor, and it is absurd to suppose that there is any difficulty in determining this. Granted that by adopting this method we get rid of many time-honoured notions inseparably bound up with obsolete scales, we at least teach in accordance with the age we live in; and from experience I can say that I never heard a young pupil succeed in naming the key by adhering to the old system, and never heard her fail by following the new.

Were we to see a child throwing down shillings, sixpences, florins, half-crowns, and threepenny pieces in a heap upon the table, and, without noticing their relative differences, pettishly exclaiming that she "cannot make up a pound's worth of silver," we should certainly reprove her and say that her task will be hopeless unless she patiently counts the precise value of each piece of money, and thoroughly understands the fact that twenty shillings make a pound. Yet this is what is daily going on at many of our schools with notes instead of coins. Minims, crotchets, quavers, dots, double dots, rests, &c., convey no idea to the performer, because she has never been taught from the first to count them; and when, thoroughly disheartened, she exclaims that she "never can play in time," she really means that her experiment of ascertaining the value of notes without counting them has been unsuccessful. To help her over this difficulty, and make both herself and her parents believe that she is "getting on," the passages are often played to her, and her imitation of what she hears (like a drawing "touched up" by the master) passes with those who know no better as the result of the excellent teaching she is receiving. Counting, in learning to play, like spelling, in learning to read, is merely a means to an end; and an experienced performer, therefore, can dispense with the first, as an experienced reader can dispense with the second: but both are necessary in early training; and were a child taught that the value of a note is as important as its pitch, no misapprehension on the subject could ever occur: indeed it may be said that any young player who pursues the method of carefully counting every note and rest will find that the real difficulty is to play out of time.

Coming now to the subject usually headed in instruction-books "The various species of time," it can scarcely be imagined that much sound knowledge can exist upon the matter, considering that, in reality, it has nothing whatever to do with the "time" in which a piece is to be played, but merely relates to the measure, or rhythm. As the word itself, then, conveys no meaning to students, it is not likely that the two figures usually placed at the commencement will help them in doing more than arriving at a knowledge of the number of notes contained in a bar; so that 2 means 2, 6 means 6, 12 means 12, and 9 means 9; the rhythm (of course represented by the grouping, which is utterly ignored) being, although

the most important matter, scarcely spoken of. Ask a child what 6.8 time is, and you will be told (if she remember the words she has been taught) that it is six quavers in the bar, which is of course like saying that 6.8 signifies 6.8. Tell her that it has two beats in the bar, and she will wonder what you mean; for she will of course imagine that six quavers, made up anyhow, must be 6.8 time. All this false teaching arises from the fact of the quantity instead of the *measure* (in "compound time," as it is termed) being represented by the upper of the two figures. Were it ever the custom to teach that you may take four, two or three notes of any kind in the bar—that when these notes are without dots they must each move in *tow*s, and when with dots they must move in *thre*eS, there would be nothing more to learn, for the licence of writing triplets in simple time is known to every child. That any young pupil will arrive at this fact herself I am inclined to doubt, for in the little teaching she has had, the truth (as far as compound time at least is concerned) is carefully hidden. How, for instance, can she discover that 6.4 or 6.8 is merely moving in two triplets in the bar, in the same time as two doublets, when she is impressed with the conviction that, in all cases, a "dot after a note makes it half as long again?"

Were pupils taught to *unbar* their music in order to get at the phrasing intended by the composer, they would at once be able to sing with their fingers as they should sing with the voice; but whilst the lingering notion prevails that the bar-lines do more than regulate the *measure*, there can be little hope of any clear ideas on the subject. To finger a passage as you phrase it, it is necessary to know how you should phrase it; and although this is clearly enough expressed upon the paper, we rarely find that pupils do more than imitate the master, because they are not taught those principles which can ever make the music come from themselves. Take, for instance, the second subject in Beethoven's Sonata in G minor (Op. 49, No. 1)—a well-known school piece—and were it taught as a child would be taught to read a book—in phrases instead of single notes—it could be fingered in no other way than with the fourth finger on the first F in the second bar, and the thumb on the next F, because the first ends a phrase and the second begins one; but the pupil who even fingers it correctly, having no reason for so doing, plays both F's with precisely the same touch, because all she knows is what she has been told—that the "principal accent takes place on the first of the bar," and can scarcely comprehend that the beginning or end of a phrase can occur in any part of the bar that the composer pleases: indeed that the first note of a bar is often the last note of a phrase never enters the mind, and the listener therefore hears each sentence chopped up into bars, precisely as he often hears a beautiful piece of poetry chopped up into lines, the *measure*, of course, with untrained pupils, in both instances taking precedence of, and therefore obscuring, the sense.

The manner of performing the numerous embellishments in the music both of the past and present time is so little systematised in teaching that the pupils seem left to grope out a method for themselves; so that turns and shakes are usually played rather as interruptions than as ornaments to the flow of a passage. Appoggiaturas, too, are often performed as acciacaturas, and acciacaturas as appoggiaturas; indeed in the majority of Instruction Books the two are positively confounded together. If this ignorance then exist in the teacher, how can we wonder at the

ignorance of the pupil? Turns, direct and inverted, over notes and over dots; shakes, beats, &c., are no doubt easily explained, but they are more easily played, by the master; and a pupil generally prefers hearing a thing done to being told the theory of doing it.

Of course I could extend these observations to a much greater length—for the theme is sufficiently fertile—but my object, as I have already said, is simply to draw the attention of those who have the care of young people, to the manner in which much of the musical education in this country is now conducted. The day may come when the possession of a diploma, granted by competent authorities, shall be considered—as in the medical profession—the only proof of thorough competence; but this time has not yet arrived, and it behoves parents and guardians, therefore, to think for themselves in the matter, and to exercise a little care in the choice of masters for a branch of education which is now rapidly ceasing to be treated, even in fashionable society, as a mere showy accomplishment. A sound musical training should be guaranteed in every establishment of any position; and this cannot be expected whilst either apathy or ignorance is permitted or overlooked at the lessons; for to ensure steady and satisfactory progress in the pupil, it is necessary that the master shall not only teach all he knows, but that he shall know all he teaches.

A RECENT ballad concert at Liverpool has brought the "encore" system to a crisis, which may, we hope, lead to some salutary reform. Mr. Sims Reeves, after singing "Tom Bowling," was of course called upon to repeat it: five times he came on the platform to acknowledge the applause, but those who had resolved to make their favourite vocalist do double work were not to be thus baulked. They refused to listen to Miss Brousil, who attempted to play a violin solo; they hissed and hooted Mr. Pyatt, who, after endeavouring to obtain a hearing, led Miss Brousil from the platform; and it was not until several of the audience, who were content to accept the programme as it was offered to them, had left the room in disgust, that anything like order was restored. Now certainly if a body of persons were, from any other cause, by persistent noisy demonstrations to prevent an entertainment from proceeding, they would be forcibly ejected from the room by the police; and we really can see no reason why the "encore" nuisance should differ from any other nuisance. We much regret that concert-givers have not the courage to abolish the system of repetitions altogether; but if this cannot be, it would be good if the matter were brought into a police-court, so that a magistrate might decide whether persons who purchase tickets to hear a concert are to have their enjoyment marred by the clamour of those who presume upon a supposed right to have any pieces they please over again.

THE conference respecting the proposed National Training School of Music, convened by His Royal Highness the Prince of Wales at Marlborough House on the 15th ult., may be described as a thoroughly commercial gathering, the Lord Mayor, the representatives of various City Companies, and others presumed to have the power of either giving or raising funds, having been invited to help in founding a scholarship in the school for the City of London. As no artists were present, it is not to be wondered at that the fact of a National School of Music, incorporated by Royal Charter, and under the patronage

of Her Majesty, already existing, was not even mentioned. In justice to those who spoke upon the subject, however, it should be stated that they frankly owned they knew nothing about it—this ignorance being admitted by the Archbishop of Canterbury somewhat to stand in his way when granting degrees in the science—and we may therefore live in hope that, should the new Training School become a success in a pecuniary sense, somebody who not only *does* know something about music, but who has earned the confidence of the public, may be put forward as an earnest of the stability of the Institution in an artistic point of view.

THE musical performance given by the pupils of the Royal Normal College and Academy of Music for the Blind at Dudley House—kindly lent for the occasion by the Earl and Countess of Dudley—was exceedingly interesting. The gathering included many aristocratic patrons of the College; and when we say that during the afternoon the subscriptions received included £1,000 from the Duke of Westminster (President of the Institution) and £500 from the Earl of Dudley, it will be seen that the practical results of the meeting were in the highest degree satisfactory. The establishment of an Institution in which the musical talent of the youthful blind shall be carefully cultivated reflects the utmost honour upon its promoters; but we confess that we should like to hear to whom the musical direction of this College is confided, and also who are the professors engaged.

THE recent discussion in the House of Commons upon the subject of the proposed Opera House on the Thames Embankment, proves that our legislators are fully alive to the necessity of providing the fashionable musical world with a building which shall do credit to the nation. Yet, when the encouragement of the art in England is pressed upon the attention of the House, every effort is made to ignore the necessity of any governmental recognition of the matter. Musical education may struggle on by the help of private patronage, or die out altogether; but what a dreadful thing it would be if Mr. Mapleson were compelled to place the new Opera House "sideways."

We have received during the month, "for review," a piece of music entitled, "A Sank(ley)-monious Set of Quadrilles; founded on a 'Revival' of the most approved Haymarket Melodies, ancient and modern; by one of the 'Devil's Own.'" As we can scarcely consider the forwarding of such a production to a musical journal to be intended as a joke, and are charitable enough to believe that it is not intended as an insult, we cannot but express our astonishment at the low estimate which some persons entertain of the duty of a reviewer; and beg to assure both the composer and publisher of this elegant piece that we have quoted its title, not with the intention of advertising it, but solely to prove to our readers that such things are engraved, published, and circulated.

HER MAJESTY'S OPERA.

ALTHOUGH always loth to institute comparisons when criticising the operatic doings at our two lyrical establishments, we cannot avoid throwing aside our usual custom in noticing the production of "Lohengrin" at Her Majesty's Opera, more especially as the two lessees, after ignoring the works of Wagner season after season, have thought proper to enter into fierce rivalry by bringing forward the same Opera in the same year. It would certainly have been infinitely more satisfactory to those who, having no sympathy with managerial tactics, desire only

that the art creations of a composer who has been so much talked of should have been placed in the fairest manner before an English audience, if, after becoming partially acquainted with the "Flying Dutchman," an opportunity had been afforded of hearing "Tannhäuser" at one house, and "Lohengrin" at the other. But as this could not be, we must be thankful for what we get; and having said all we have to say upon the music of "Lohengrin" on its production at Covent Garden, we have now only to record our impression of the points of difference in the rendering of the work at Drury Lane. In the first place, then, we must mention the immeasurable superiority of Mdlle. Titiens over Mdlle. D'Angeli in the part of *Ortruda*. Both in her singing and acting this great artist proved that even in so thankless a character, and in music which certainly does not help her to enlist the sympathies of her audience, she could as securely calculate upon producing her effect as when representing a part into which the composer has thrown the main interest of his Opera. Neither Madame Christine Nilsson's *Elsa* nor Signor Campanini's *Lohengrin* pleased us so much as we anticipated from what we knew of both these vocalists in other parts. Madame Nilsson sang in many portions charmingly—especially in the scene with *Ortruda*, and in the great duet in the nuptial chamber—but to us, at least, there appeared a coldness, a self-consciousness, which made her seem to stand outside the picture, even in the scene with *Lohengrin* just mentioned, where with an impulsive energy which elicited a round of applause, she wrings the secret from her lover. Signor Campanini sang well; but seemed to struggle with the music throughout, and to be glad when it was over. His "Farewell to the Swan" was given with a throaty quality of voice which much marred the effect; and although some of the more impassioned parts were well delivered, he was throughout too much of the modern Italian tenor to realise a Wagnerite's conception of the Knight of the Swan. Signor Galassi was excellent throughout the trying part of *Frederick*, and the somewhat ungracious music of the King was well given by Herr Behrens. Signor Costa, too, was on the whole satisfactory in his declamation as the Herald, considering the difficulty of sustaining his many long holding notes perfectly in tune. The choruses were much better sung than at the rival establishment; but there can be no question that for anything like an adequate rendering of them we must wait for a German company. Either the rehearsals are insufficient, or a long course of Italian opera choruses has so precluded the possibility of doing justice to a severer style that a coarse approximation to the ideal of Wagner is all we can hope for. The accompaniments were steadily played, but the brass instruments throughout were so loud as seriously to interfere with the general effect. The introduction to the third act was marred by being taken too slowly, as was also, to a great extent, the Bridal chorus. In every respect the Opera was placed upon the stage in a manner which reflected the utmost credit upon the management, the scenery of Mr. William Beverley being a most attractive feature. Sir Michael Costa has certainly exercised the privilege—accorded to him by the composer—"cutting" the music with a somewhat merciless hand. In some parts the excised portions may well be spared, but in others the gap was too apparent to pass unnoticed, even by those who do not pertinaciously cling to every note the composer has written. The singers and Sir Michael Costa were called upon the stage at the conclusion of the acts; but the Germans kept order, as at Covent Garden, during the performance of the Opera, and not only were calls for encores repressed, but the action of the scene was never allowed to be interrupted by the curtseying and bowing of singers in acknowledgment of undue bursts of applause. If we gain nothing else from the advent of Wagner in England, let us at least heartily thank him for this.

ROYAL ITALIAN OPERA.

THE return of M. Faure to this establishment has materially strengthened the cast of many of the Operas which have been given during the month, his reception we

need scarcely say being as enthusiastic as ever. Mdlle. Zaré Thalberg has unwisely, we think, been put forward as *Cherubino*, in Mozart's "Nozze di Figaro." Her singing has of course many charms; but experience is wanting for the due rendering of a character which we have been accustomed to see represented by our greatest artists; and it is false policy to compel an audience to draw comparisons. The house has been well attended, and "Lohengrin" remains highly attractive, Signor Carpi having been well received in the title part, although he can scarcely be accepted as a satisfactory substitute for Signor Nicolini. The season is announced to terminate on the 17th inst.

PHILHARMONIC SOCIETY.

THE performance of Signor Papini—who chose for the display of his exceptionally artistic qualities the Adagio and Rondo from Vieuxtemps's violin Concerto in E—was the feature of the fifth concert; and we must also mention the successful appearance of Mr. W. Shakspeare as a vocalist. This gentleman was gradually making a name as a pianist and composer at the concerts of the Royal Academy of Music; but has been lately studying singing in Germany. His rendering of Sterndale Bennett's "Dawn, gentle flower," was better than that of Rossini's "Ecco Ridente," but in both he evidenced the possession of undoubted talent, and was warmly applauded. Raff's pianoforte Concerto (Op. 185) was well played by Mr. Alfred Jaell at the sixth concert, the programme of which also included Benedict's Overture composed for the Liverpool Festival in 1849. At the seventh concert, on the 21st ult., a selection from Sullivan's "Tempest" music was given, and cordially received. Signor Lodovico Breitner's performance of Beethoven's pianoforte Concerto in G proved his perfect command of the key-board; and in spite of a certain hardness of touch, no doubt fostered by the music of the Liszt school, he elicited the most enthusiastic marks of approbation. The vocal music was entrusted solely to Mdlle. Varesi, who created a marked effect in the "Shadow Song" from *Dinorah*.

We regret sincerely to announce the death of Mr. Robert Barnby, which occurred, after a short illness, on the 1st ult., at his residence, St. George's Square, Pimlico. Mr. Barnby was a Gentleman of Her Majesty's Chapels-Royal, and a lay vicar of Westminster Abbey, both which positions he had held for many years, and was highly respected, not only for his artistic abilities, but for his private worth. At the annual service of the London Church Choir Association in Westminster Abbey, Dean Stanley, in his sermon, after alluding to the responsibility which rested upon all engaged in conducting the services of the Church, and especially upon the members of the choir, referred to the sad event in these words:—"If, like the departed member of the Abbey choir who was yesterday laid in his grave, any were able to fulfil perfectly not only his choral duties, but, as he did, his domestic duties towards wife and child, and brother, they could trace in such harmonies of home the sweetest music of a redeemed soul." In testimony of the esteem which he had earned in the exercise of his duties during so lengthened a period, we may also quote from the sermon of the Precentor, the Rev. S. Flood Jones, preached in the Abbey on the 6th ult.:—"It is only a month," he said, "or even less, ago, since he, whose departure the services of to-day commemorate, was in his own place and at his own work. Thirty years and more of connection with this Abbey proved his efficiency. Thirty years, in which no penalty for wilful non-attendance ever fell upon him. Thirty years, in which he most diligently performed his own duties, and gave good and ready help to others. You, his brethren in this choir, have shown your great respect for him by gathering almost to a man around his grave. With our friend and brother who has gone 'the old order changeth.' Only one now lives who was a lay-vicar of this Abbey when Robert Barnby was admitted to its choir. The names which then made Westminster renowned are now living only in distant memories; but the work is still before us. The great characteristic of our friend who has

gone was, that he was always, as it were, in church; hastening from services here to services elsewhere, with repetitions of the same words and acts, that can hardly be healthful to mind or body or soul. And now, with him, 'the old order changeth.' He served his own generation by the will of God, and has fallen asleep. Let us hope and believe that his power of song is not for ever hushed and stayed, but is to be exercised in that higher and holier sphere, where prayer can have no place, but where praise abideth for ever. Here, among us, he 'did what he could,' and we miss his help and skill, and his musical taste, and his lingering traditions of the olden days. Let us each do what we can, and we shall not have lived in vain. In the words of one erewhile our Dean (Dr. Trench), the trusted friend of him who, as Dean also of this Abbey (Bishop Wilberforce), presented our brother whom we miss to-day, to his place and office in our choir—

'If we our Guide obey,
The dreariest path, the darkest way,
Shall issue out in heavenly day;
And we, on divers shores now cast,
Shall meet, our perilous voyage past,
All in our Father's home at last!'

At a meeting of the Noblemen and Gentlemen's Catch Club (of which the deceased was a member), his Grace the Duke of Beaufort passed a well-deserved eulogium upon Mr. Barnby, having known him, as he stated, for the last thirty years, and feeling for him the highest esteem. At the funeral, which took place in Highgate Cemetery, a large number of professional and other friends assembled to pay the last respect to the departed artist, and the service was most impressively read by the Rev. S. Flood Jones. Mr. Barnby was but fifty-four years of age at the time of his decease.

MR. E. SILAS gave an evening concert at St. George's Hall on the 17th ult., before a highly appreciative audience. The principal attraction was a Trio by the concert-giver "for violin, violoncello, and pianoforte," as the composer modestly prints it in the programme, although we can scarcely see why the instrument of which Mr. Silas is so perfect a master should not have been, according to custom, placed first. The writing in this composition is of the highest order and the themes so attractive as to win the sympathies of every listener. The second movement—strangely called "Intermezzo"—was enthusiastically and deservedly encored: it is full of character, and pleased so much that we believe many amongst the audience would have willingly heard it a third time. The "Adagio" is a stream of beautiful melody, the passages for each instrument being charmingly woven in rather for general effect than for the display of the individual performer; and the Finale, although perhaps not quite equal to the movements which precede it, is vivacious and effective. The applause at the conclusion of the work was loud and prolonged, and the composer—who was ably supported by Messrs. Holmes (violin) and Pezze (violoncello)—was warmly greeted. Mr. Silas also performed several minor pieces with his usual success—displaying in each that refined touch and facile execution which invariably characterise his playing—and the vocal music was well rendered by Miss Nessie Goode, Miss Butterworth, and Mr. Lithgow James; Miss Goode giving with much effect a ballad called "Polly Vanderdecken," by Mr. Silas, which contains all the elements of popularity.

A COLLEGE OF CHURCH MUSIC.—The Institution hitherto known as "The Church Choral Society and College of Church Music" has been incorporated by special licence under Act of Parliament, with the title of Trinity College, London. The Corporation consists of twenty persons called "Members of Council," who administer the affairs of the college, which has two departments, entitled respectively the Academical and Choral divisions. This latter department is in fact the old "Church Choral Society," and the corporation retains to itself the right to continue to apply that title to the choral division, local branches of which are being established in the various districts of London. The management of the academical division is delegated to an academical board, which is empowered by

the college statutes to grant diplomas of efficiency in music, on examination, to "male members of the Church of England as by law established, or of any Church in communion therewith." Attached to this there is a proviso, that of the examiners "one at least shall have graduated in music at Oxford, Cambridge, Dublin, or London." The college year is divided into four terms, viz., Lent, Trinity, Michaelmas, and Christmas; and the examinations, which must be public, can be held (not oftener than) once in each term. Of the diplomas there are at present to be three classes, as heretofore:—1. Senior Choral Fellows, who are examined in sight-singing, management of voice (the quality of voice not being taken into consideration), choir-training, harmony and counterpoint in not more than five parts, and musical history, all with especial reference to Church music. 2. Choral Fellows, who pass in the same subjects, excepting that the paper work is simpler in character, and limited to four parts. 3. Choral Associates, who are required to pass only in sight-singing and management of the voice. When the necessary arrangements can be made, qualified professors are to be appointed to lecture on subjects connected with music as a science and art. The college authorities also hope in course of time to establish a number of prizes and other inducements to candidates, in furtherance of the object they have in view—the improvement of Church music, and of Church musicians as a class.

THE list of prizes and certificates in Music granted by Mr. John Hullah at the Society of Arts Examinations has just been published. The first prize is taken by Mr. D. McGhie, and the second by Mr. W. Millar, both of Glasgow. The ladies' prize is awarded to Miss Louise Dicke, of London. The total number of certificates granted is 131, as against 102 last year. The two prizemen are both Tonic Sol-faists, as are also 75 out of the 131 who receive certificates.

A CORRESPONDENT sends us the following:—"Unquestionably the most advantageous place to erect an organ is over our cathedral organs were, in which case there is nothing to absorb the sound, and the tone distributes itself in the manner designed by One wiser than we poor puny creatures. The next best place is doubtless the end of the centre aisle, after which the better plan is to place the organ in a transept open to the ceiling or roof. It may be said that if the theory I state as to the original position of a cathedral organ be correct, how is it that in the present day we have so many removals of the organ from the organ screen? My ideas on this point are as follows:—At the period when all our cathedrals were built the clergy had a musical education. At the time the organs were first erected on the screen the only body of men who were learned in music was the clergy—after a time a race of architects came into existence, who esteemed music a noise, and an organ an eyesore. After a time people wanted organs of more importance. The organ builder then, instead of availing himself of the advantages of the screen to hide his organ in, gave the architect something bigger to talk down. The clergy, at the period I am now come to, are no longer educated in music, no longer taught what music really is. The architect now, in some instances, gets the object he aims for. In the present day how rare is it to find one of the clergy with musical knowledge; yet if one of the latter picks up only a smattering of this science, do not his brethren quote him as a great authority? I have at this moment in my mind's eye one such—one gifted by nature with a fine voice—one who can talk well on music and other subjects; yet the moment he tries to intone, or do anything else in which he has not been taught, he cuts a very sorry figure; yet if this gentleman had been instructed by a clever man he would (or might still, if he would learn) intone well. If a clever barrister be instructed by a more than ordinarily clever surgeon in a case, he could make one believe that he was learned in surgery, and his instructor nothing in comparison to himself. I name this to show how we may be carried away and believe in the talker in preference to the thinker. That the clergy universally were masters in the sciences of both music and medicine, history teaches us,

That is the reason why the archbishops (and I believe the bishops of our church also) being known to be duly qualified to judge, were invested with the power of creating, at pleasure, any one they chose, either a doctor of medicine or a doctor of music. This power has never yet been repealed. I have known of instances wherein men by archbishops have been made doctors of music (in one instance I can name a lawyer's clerk who was created a doctor of music); but I know of no instance in modern times wherein a dignitary of the church has created any one a doctor of medicine. Doubtless if the power still existing was put in force for the latter purpose, the evil would become generally known and prevented from being repeated. Thus the clergy were originally the parish doctors. It would doubtless have added to the love between an incumbent and his parishioners had the clergy kept up their learning in medicine, and performed the duties I name, which in ancient times their predecessors did; moreover, I doubt much if there would be so much dissent as there is. Had the clergy in Ireland kept up their learning in this science (medicine), and performed their duties to the poor in the way their ancient predecessors did, I much doubt whether the Irish Church would in our time have been disestablished. I believe also that, had our clergy maintained their love for, and pre-eminence in, the science of music, none of our cathedral organs would have been removed from the place they occupied. Supposing henceforth our clergy were required to be properly instructed in music, and that the same were a *sine quâ non* prior to ordination, might it not lead to the replacement of some of our cathedral organs in their original position?

THE Corporation of Manchester has decided upon having a great clock and carillons for the magnificent new Town-hall, and have selected Messrs. Gillett and Bland, of the Clock Factory, Croydon, to carry out the work. The clock is to strike the hours upon a bell of seven tons, and to chime the four quarters on eight bells, the time to be shown upon four 16ft. illuminated dials. An automatic gas apparatus will be fitted to the clock for turning the gas up and down, and so constructed as to suit all seasons of the year. The clock will also have an electric connection with the Royal Observatory at Greenwich. The carillon machine, on Gillett and Bland's improved patented system, is to play 31 tunes (a fresh tune for every day in the month) on 17 bells weighing altogether about 30 tons, and will also have barrels for changes similar to ringing a peal and an ivory key-board, the same as a pianoforte, attached to the machine, so that any musician can play tunes upon the bells with the fingers as easily as playing a pianoforte or organ. Taken altogether, this will be the largest work of the kind in the United Kingdom, and will cost about £7,000. The seven-ton hour-bell will be the largest struck upon by a clock in this country excepting Westminster, and two tons heavier than the one at St. Paul's. The bells will be cast by Messrs. Taylor.

THE second concert of the Welsh Choral Union was given on the 31st May, at St. James's Hall, Mendelssohn's music to "Athalie" forming the first part of the programme. The choir was strengthened by some of the students of the Royal Academy of Music, and the solo vocalists—Miss Mary Davies, R.A.M., Miss Lydia Elsmore, and Miss Purdy—were thoroughly efficient. The reading of so much of the text as is necessary to make the several musical pieces intelligible was entrusted to Mr. Charles Fry, whose elocutionary powers appear to be gradually obtaining that recognition which we some time ago predicted; and the pianoforte duet accompaniment was skilfully played by Messrs. Puddicombe and W. W. Bampfylde, strengthened by a septet of harps. The second part was miscellaneous, and included many specimens of the Welsh adaptations of Mr. John Thomas, the conductor, all of which were received with much favour. The "Athalie" music was ably directed by Mr. John Thomas.

THE ninth concert of the Amateur Musical Union was given at Willis's Rooms on the 16th ult., with decided success. Much credit is due to the Union for selecting a portion of Schumann's fine setting of the scenes from

"Faust" for performance, the dramatic power and poetical feeling displayed in this music making all unacquainted with its beauties wonder how it could be that such a work should be so utterly neglected in this country. On the whole the rendering of both the solo and choral parts was highly creditable, and the pianoforte accompaniments were excellently played. Weber's "Jubilee" Cantata was afterwards given with equal success.

MRI. BRINLEY RICHARDS'S earnest and interesting lecture upon National Music, delivered at St. George's Hall on the 27th May, under the presidency of Lord Clarence Paget, deserves honourable mention from all desirous of promoting a knowledge of the history of the art amongst the general public. Certainly the illustrations—excellently rendered by Miss Marian Williams, Miss Mary Davies and Miss Lizzie Evans—were a powerful attraction; but, unlike many similar entertainments we have attended, they did not draw the attention away from the main subject of the discourse, but rather served to heighten the force of the lecturer's remarks. Mr. Richards was warmly applauded during the progress of his reading; and we trust that he may be emboldened by his success to repeat his lecture frequently in the metropolis.

THE "Grand Italian Concerts" at the Alexandra Palace have been highly attractive to those whose musical taste has not grown beyond such heterogeneous entertainments; but we must remind the Directors that they are behind the fashion, for at the Crystal Palace such concerts have been abandoned in favour of the performance of those solid works which have built up the musical fame of the Sydenham Palace. The orchestra, under Mr. Weist Hill, is thoroughly efficient; and although the pieces selected have not been of a very high order, their execution was everything that could be desired. The Hall is by no means well adapted for sound, and we cannot therefore but wonder that songs with a pianoforte accompaniment should be ventured upon.

THE present season of the Aldermanbury Musical Society terminated with a *Soirée Musique*, at the Mart, Tokenhouse-yard, Lothbury, on Monday evening, the 7th ult., under the direction of Mr. E. Craig, the conductor. An excellent programme was provided, and encores were awarded to Miss Stiles, Miss Wood, Miss Easterbrook, Mr. Harris and Mr. Markham, the Hon. Sec. Accompanist, Mr. Fisher; solo pianoforte, Herr Lehmyer, who performed several selections in his usual masterly manner.

ON Thursday evening, the 27th May, Mr. T. H. Wright delivered a lecture on "The History of Bardism—the National Songs of Wales, and the Music of the Harp," before the members of the Society for the Encouragement of the Fine Arts. Mr. Wright treated his subject in a most exhaustive manner, demonstrating the intimate connection between music and freedom in the early period of Welsh Nationality. Several of the pieces selected by the lecturer as illustrations to his text were loudly applauded, as were also the songs, given with much taste and expression by Madame Harriette Lee.

AT the June concert of the St. George's Glee Union on the 4th ult., the choir was heard in "Now is the month," "Ye spotted snakes," "To Thee, Great Lord," "Who shall win?" and "Hunting Song" (Mendelssohn). Miss Janet King sang "Tell me, my heart" and "Why throbs" ("Lurline"). Miss Marian Cecil, who made her first appearance, has a good contralto voice, and was well received. Mr. Williams sang "Myrra" (B. Tours), and Mr. Odell gave a Cavatina from "Lucrezia Borgia," and also played two pianoforte solos with much effect. Mr. Thomas Garside conducted.

MR. JOHN THOMAS'S Harp Concert took place at St. James's Hall on the 24th ult., when he was assisted by Miss E. Wynne, Mdlle. Angèle, Miss J. Wiggin (who replaced Mdlle. Gaetano), Mdlle. Enriquez, Mr. Shakespeare, Mr. Tessmann and Mr. L. Thomas. Mr. Cusins contributed a pianoforte solo, and joined the concert-giver in a duet for pianoforte and harp; and a violin solo was successfully rendered by Mdlle. Castellan. Mr. Thomas's own performances received the hearty applause of his audience.

REVIEWS.

NOVELLO, EWER AND CO.

Corelli's Sarabande and Gigue, in E minor.
Corelli's Allemande, Sarabande and Gavotte, in F.

Transcribed for the Pianoforte by Jules Brissac.

Now that the taste for the sound and healthy music of the old masters is rapidly growing, it is not likely that the compositions of Corelli will be permitted to die out. His violin pieces are not only full of vigour, but so overflowing with the ever attractive quality of tunefulness, that they will no doubt be as welcome in pianoforte transcriptions as when given forth by the instrument for which they were written. Jules Brissac has evidently a special faculty for reproducing the original effects upon our household instrument; indeed few listeners would ever guess that they were adaptations at all, so well do the passages lie under the hand. The Sarabande, in E minor, is charmingly melodious, and an excellent study for young players, the flowing bass, which is carefully fingered, being really good practice for the left hand. The Gigue is certain to become a favourite; and we cordially commend it to the attention of amateur pianists who have no objection to a "pretty" movement being also one of sterling worth. The Allemande, in F, has a graceful subject, the phrasing of the passages for the left hand, however, being so important a feature in the composition that none but those who have trained themselves in part-playing can give it due effect. Both the Sarabande and Gavotte are short, but they cannot fail to please, the Gavotte, especially, having a theme of much character. Transcriptions as good as these will be a real boon to those teachers who desire that their pupils should know something of the music of the past, as well as of the present and future.

No more Alone. Song. Words by J. Wilce. Composed by John Francis Barnett.

SONGS by composers who have already given ample proof that they are capable of producing works of a far higher character, are always certain to please the musician, although they may not be so popular in character as to be remunerative to the music-seller as those of the mere song-makers of the day. Mr. Barnett's graceful vocal piece has a merit far above the average ballads, but the melody will hardly strike the uncultivated ear. It is, however, extremely vocal, and the accompaniments are written with the fluency of a practised hand. We especially like the temporary modulation into the relative minor in the third bar from the close. The song will no doubt prove effective in a public concert room, where it is likely to receive a more finished rendering than in a private drawing-room.

Luna. Song. Words by Meta Orred. Composed by Virginia Gabriel.

THE attractions of this composer's vocal works usually lie upon the surface, and the song before us is no exception to the rule. Without any particular trouble either to singer or accompanist, a certain effect is produced by this class of composition; and there can be little doubt that this fact will always ensure for such pieces a ready acceptance with amateurs. "Luna" has an appropriate melody; and the lazy chords in the opening phrases form just such an accompaniment as a person "afloat in a silver boat" might be expected to help the voice with. The *staccato* quavers in the pianoforte part and the change to the relative minor prevent undue monotony; and the song may be recommended to all in search of simple vocal music.

Before the Fight. Song. Words by Desmond Ryan. Composed by Ciro Pinsuti.

THIS is a bold and musicianlike song for a baritone voice, which can scarcely fail to become a favourite both in the concert-room and drawing-room. The *staccato* chords at the commencement of the voice part, and the flowing quavers which follow, seem called up naturally by the varied character of the words, which are extremely vigorous. We especially like the change from B flat

minor to G flat major; and the return to the original key, by the emphasised quavers in the accompaniment, on the dominant harmony, is a good and effective point.

Ephemeral (Only a year ago, love). Song. The words by G. J. Whyte Melville. Music by Agnes Zimmermann.

AN expressive composition in A minor to some poetical verses, which certainly lend themselves well to musical treatment. The flowing semiquaver accompaniment is effectively woven in with the voice part, and a sympathetic accompanist will be required to do full justice to the composition. When we say that at the recent concert of Miss Zimmermann the song was given by Madame Lemmings-Sherrington, and that the composer was at the pianoforte, it may be imagined with what unanimity an *encore* was demanded.

Hark! The Nightingale is singing. Serenade for four voices. Poetry by Robert Crompton. Music by Stephen Stratton.

THIS part-song, dedicated to the Birmingham Glee Union, has already reached a second edition, which we presume may be accepted as a proof of its success. The theme is vocal and the parts are well written, an effective change from G to E flat giving much life to the composition. Without being rigid sticklers for the due expression of the verses in part-songs, however, we cannot believe that the voices should be allowed to come in upon any words required by the music, exactly as if the notes had been written first and the poetry cut into patches to suit them. The bass, for instance, says "Seems to woo thee forth to rove," and the three other voices enter on the words "thee forth to rove," having sung no portion of the line before. Again, three voices have the words "Glitter in the clear blue skies," and the bass only "in the clear blue skies." This is indeed making verses wait respectfully on the music. The song is written for alto, two tenors, and bass, and is well adapted for a trained choir such as that to which the composition is inscribed.

Hymns, Carols, and Moral Songs for the Young. By William Metcalfe.

GREAT care should be taken in writing "for the young" to adapt the thought and its expression to their immature intelligence, for first impressions are apt to leave an indelible mark on character and tastes. Impressionable as children are, with their eagerness to receive information, and their charming trustfulness, it especially behoves those who indirectly administer to their mental and moral culture, to reflect deeply on the principles that should guide such work before they offer to the choice of mothers the produce of their labours. To be successful in this direction one must be more than musician; the heart must have been moved and stimulated by direct contact with children, and beat in unison with the intellect for their benefit and advancement. Mr. Metcalfe writes with freedom and evident knowledge, but there are some things in his work which we cannot forbear to point out as faults or errors of judgment. In No. 7, besides consecutive 7ths in the second bar, an unpleasant progression occurs in the first bar of the third line, which has all the bad effects of 8ths between extreme parts. In No. 14, first bar of the second line, the pedal is quitted before it is a note of the harmony. The monotony of rhythm in No. 3, the eccentric harmonies in Nos. 8 and 28, the commonplace setting of very serious words in No. 39, occasional false accents, excessive modulation, the unaccountable way in which inner parts appear and vanish, are faults that Mr. Metcalfe may overcome. Though, however, we do not think the book suitable for its object, for it is certainly marred by faults, there are many capital hymn tunes and pieces of lighter character, particularly Nos. 16, 18, 20, 23, and 50, which show that Mr. Metcalfe is capable of writing music which may indeed be strong meat for babes, but will prove attractive to adults.

Contributions to the Hymnody of the Church.—Te Deum. By Rev. J. S. B. Hodges.

THE hymns which Mr. Hodges has set to music are, most of them at least, well known to all Anglicans, amongst them occurring such familiar poems as "For thee,

oh dear, dear country," "Onward! Christian soldiers," and "My God, my Father, while I stray." The somewhat sentimental character of modern hymnody has necessarily induced a corresponding character in the music which springs from it, and Mr. Hodges has been thoroughly imbued with this spirit. It is difficult to select any conspicuous examples of merit in these contributions. The melodies are, as a rule, subservient to the sweet character of the harmonies, and there is a decided sameness throughout the series. Nos. 5, 14, and 17 please us most, but if Mr. Hodges contemplates further contributions, it would be well if he would forbear from making the tenor part habitually descend below the bass part in a previous chord. In No. 13 occur two cases of a 7th rising to the 5th, while the root descends to the 3rd of the next chord. If Mr. Hodges will consider the propriety of avoiding such errors in his future contributions, they will no doubt be welcomed with still greater favour by the many to whom this class of composition appeals. The Te Deum is a bright piece of music which entirely depends upon the organ part for its effect, the voices singing in unison. It will, therefore, be suitable only for churches which possess an instrument capable of carrying out the intention of the author.

J. B. CRAMER AND CO.

Eight Characteristic Pieces for the Pianoforte. 1. Minuetto; 2. Präludium; 3. Air; 4. Album Blatt; 5. Barcarolle; 6. Papillon; 7. Andante Serioso; 8. Capriccio.
Composed by Waldemar Bargiel.

THESE pianoforte pieces, although of small pretension, display an original power and a musicianlike skill sufficient to arrest the attention and to make us desire to cultivate a closer acquaintance with their composer. Nos. 1 and 2 are good solid sketches, artistically treated, the "Präludium" especially—in G minor, ending with the orthodox major chord—being exceedingly attractive. No. 3 is a charmingly written piece, an "Air" indeed, as its title affirms, but as pure a specimen of quiet melody and harmony as can be imagined, and an excellent study for *legato* playing. No. 4 has a melodious subject with a syncopated accompaniment, which, with a sympathetic performer, may be made extremely effective. No. 5, although not in the usual Barcarolle rhythm, 6-8, has an appropriate flowing theme, with a good second subject; and No. 6 has sufficient "Butterfly" character to justify its title, although we think it scarcely equal to its companions. In No. 7 we have a tranquil theme, in C minor, with a modulation into the tonic major; and No. 8 is a well-written Capriccio with some good and effective passages for both hands. All these sketches, as we have said, have sufficient individuality to lift them above the ordinary music of the day.

Caprice for the Pianoforte. By T. M. Mudie.

WE have on several former occasions called attention to the excessive refinement and poetical feeling displayed in Mr. Mudie's pianoforte works, which although tolerably voluminous, were they brought together in one catalogue, are by no means as well known as they deserve to be. The "Caprice" before us is written especially for moderately advanced players, and is eminently fitted to cultivate the taste for the due appreciation of compositions of the classical school. The themes are most attractive, and the writing throughout is that of a thorough master. All the passages lie well under the hand, but the due rendering of them will require mind as well as fingers. The publication of music like this should be warmly encouraged, for it has been too much the custom rather to write down to the level of the pupil than to endeavour to raise the pupil to the level of the music.

The Fairy Wedding. Duet for Soprano and Contralto. Words by Frederick Enoch. Music by Henry Smart.

THE musical verses of Mr. Enoch have been set with the usual success by Mr. Smart, and the result is a duet which cannot fail to prove highly effective for drawing-room performance. The melody is exceedingly attractive, and no vocal difficulties present themselves even to the most timid amateurs. Much character is given to the composition by the accompaniment, which is written

throughout with all that grace and elegance which invariably distinguish the vocal pieces of this composer. There are short and melodious solos for both voices, so that, in the performance of the duet, the honours will be equally shared by each singer.

Are your minds set upon righteousness? Anthem. Dedicated to the Vicar and Choir of St. Stephen's, Lewisham. Composed by R. Stanley Brocklebank.

IT is impossible for us to speak favourably of this composition. It has the merit of being tolerably easy to sing, but the author must learn to write correctly harmony and notation. It is very often expedient to employ false notation to facilitate the reading of single parts, but it is manifestly incorrect and misleading to do so when no purpose is served. In the third bar of the introduction G \sharp is written instead of F \sharp in a chord which is the first inversion of a minor 9th or D. A similar fault occurring every time this or an analogous chord is written shows that the author is obstinate rather than politic in his view. Amongst other things too we must protest against the rising of the 7th of the dominant to the 5th of the tonic while the 3rd rises to the root. This occurs twice on pages 6 and 7, to the words "ponder, ponder," and "that dwell."

Benediction Service. By Charles W. Smith.

WE are not told where St. Joseph's Academy is situated to whose students this service is dedicated and for whom it was expressly composed, but we are convinced that this gushing kind of music which is becoming so general in the Roman Church, though it may attract, cannot have a good influence. If then attractiveness is the chief use, as it is the only merit, we can only wonder that the authorities at this academy sanction the production of such music in a place where the need of attraction is supposed to be no longer urgent. The piece under consideration is tuneful if commonplace, and we forbear to point out some faults of part-writing not knowing how far the author prefers progressions that are usually considered as signs of want of care or study.

ROBERT COCKS AND CO.

The Harvest Song (Herbstlied); Schumann. Transcribed for the Pianoforte by G. F. West.

AGAIN we must say that a "Transcription" is an adaptation of a composition for an instrument different to that for which it was originally written, and not a Fantasia upon a theme introducing showy variations. Mr. West writes graceful and useful school pieces; and beyond the objection to his title which we have offered, there can be no reason why the one before us should not be as acceptable as any he has yet put his name to. The manner in which the air is ornamented has certainly no claim to novelty; but the passages are brilliant, and well suited for moderately advanced players. We could wish, however, that the fingering were not so plentifully marked; in many parts it is quite unnecessary, and draws the attention away from the notes. The leading fingers only should be indicated, and there would be some chance then of a pupil being taught to think.

Poor Ellen. Song. Poetry by the Rev. E. Dudley Jackson. Composed by Ciro Pinsuti.

THE beautiful opening of this song, in E minor, tells the story of the forlorn maiden with much pathos, an appropriate accompaniment materially aiding the effect of the simple phrases to which the words are wedded. The change to the tonic major gives much intensity to the words "Poor Ellen, she's gone where no false tongues woo;" and an effect thoroughly sympathetic with the return to the verse expressive of weary waiting is gained by the recurrence to the minor. We cordially recommend this eloquent song to the attention of vocalists, both for public and private performance.

METZLER AND CO.

Songs for Children. Words by Willy De Burgh, Esq., and others. Music by W. Borrow.

LITTLE vocalists in the present day have no reason to complain that their wants are not provided for. "Nursery

Ye little birds that sit and sing.

BALLET.

Words by THOMAS HEYWOOD (1615).

Music by RICHARD MANS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 848, Broadway.

Allegro vivace.

TREBLE. *Ye lit - tle birds that sit and sing A - midst the sha - dy*

ALTO. *Ye lit - tle birds that sing A - midst the sha - dy*

TENOR. (Sopr. lower.) *Ye lit - tle birds that sing A - midst the sha - dy*

BASS. *That sing A - midst the sha - dy*

Allegro vivace.

ACCOMP. { *val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den*

val - leys, And see how Phil - lis sweetly walks With - in her gar - den

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

val - leys, How Phil - lis sweet - ly walks With - in her gar - den

al - leys, Go pret - ty birds a - bout her bower,

al - leys, Go pret - ty birds a - bout her bower,

al - leys, Go pret - ty birds a - bout her bower, Sing pret - ty birds she

al - leys. Sing pret - ty birds she

The musical score consists of three systems of staves, each with a treble clef and a key signature of one sharp (F#). The vocal parts are in common time, and the piano accompaniment is in 2/4 time.

System 1:

- Stave 1 (Vocal): "Sing ... pret-ty birds, pret-ty birds she may not lower, Ah" (repeated twice).
- Stave 2 (Vocal): "Go ... pret-ty birds, Sing pret-ty birds she may not lower, Ah" (repeated twice).
- Stave 3 (Vocal): "may not lower; Go pret-ty birds, Sing pret-ty birds she may not lower, Ah" (repeated twice).

System 2:

- Stave 1 (Vocal): "me! me-thinks I see her frown, Ah me! me-thinks I see her frown; Ye" (repeated twice).
- Stave 2 (Vocal): "me! me-thinks I see her frown, Ah me! me-thinks I see her frown;" (repeated twice).
- Stave 3 (Vocal): "me! me-thinks I see her frown,"
- Stave 4 (Piano): "Ah me! Ah me! me-thinks I see her frown;" (repeated twice).

System 3:

- Stave 1 (Vocal): "pret-ty wan-tons war - ble, Ye pret-ty wantons war - ble."
- Stave 2 (Vocal): "Ye wan-tons war - ble, Ye wan-tons war - ble."
- Stave 3 (Vocal): "Ye wan-tons war - ble, Ye pret-ty, pret-ty wantons war - ble."
- Stave 4 (Piano): "Ye pret-ty wantons war - ble."

Go tell her through your chirp - ing bills, As you by me are
 Go tell her through your bills, As you by me are
 Go tell her through your bills, As you by me are
 Go tell As you by me are

bid - - den; To her is on - ly known my love, Which from the world is
 bid - - den; To her is on - ly known my love, Which from the world is
 bid - - den; To her is on - ly known my love, Which from the world is
 bid - - den; is on - ly known my love, Which from the world is

hid - den, Go pret - ty birds and tell her so,
 hid - den, Go pret - ty birds and tell her so,
 hid - den, Go pret - ty birds and tell her so, See that your notes strain
 hid - den, See that your notes strain

See . . . that your notes, your notes strain not too low, For
 Go . . . pret-ty birds, See that your notes strain not too low, For
 not too low; Go pret-ty birds, See that your notes strain not too low, For
 not too low; Go pret-ty birds, See that your notes strain not too low,

still me-thinks I see her frown, For still me-thinks I see her frown; Ye
 still me-thinks I see her frown, For still me-thinks I see her frown;
 still me-thinks I see her frown,
 For still, for still me-thinks I see her frown;

pret-ty wan-tons war - ble, Ye pret-ty wantons war - ble.
 Ye wan-tons war - ble, Ye wantons war - ble.
 Ye wan-tons war - ble, Ye pret-ty, pret-ty wantons war - ble.
 Ye pret-ty wantons war - ble.

Oh fly, make haste! see, see she falls In - to a pret - ty

Oh fly, make haste! she falls in - to a pret - ty

Oh fly, make haste! she falls in - to a pret - ty

She falls in - to a pret - ty

slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may

slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may

slum - ber; Sing round a - bout her ro - sy bed That, wak - ing, she may

slum - ber; a - bout her ro - sy bed That, wak - ing, she may

won - - der. Sing to her, 'tis her lo - ver true,

won - - der. Sing to her, 'tis her lo - ver true,

won - - der. Sing to her, 'tis her lo - ver true, That send - eth love by

won - - der. That send - eth love by

That . . . sendeth, send - eth love by you and you; And
 Her . . . lo-vertrue, That send - eth love by you and you; And
 you and you; Her lo - ver true, That send - eth love by you and you; And
 you and you; Her lo - ver true, That send - eth love by you and you;

when you hear her kind re - ply, And when you hear her kind re - ply, Re -
 when you hear her kind re - ply, And when you hear her kind re -
 when you hear her kind re -
 And when, and when you hear her kind re -
 ral - len - tan - do.
 - turn with pleasant war - blings, Re - turn with pleasant war - blings.
 Re - turn with war - blings, With pleasant war - blings.
 Re - turn with war - blings, Re - turn, re - turn with pleasant war - blings.
 Re - turn with pleasant war - blings.
 rall.

music" is becoming almost as plentiful as "drawing-room music;" and, from our experience, we may affirm that the former is—although less pretentious—very often infinitely superior to the latter. Some of our best composers have latterly turned their attention to juvenile songs, and our reviewing columns have proved that we consider them fully worthy of attention. The present collection appears entitled to a fair position amongst the many recent works of the kind. The words are just such as we should like to hear children sing—pure in thought and easily versified—and the music simple and tuneful enough to be readily caught up and remembered. Many of the airs are perhaps not very original—No. 1, for instance, reminding us somewhat too much of "The Minstrel Boy"—but they are all well adapted for their purpose, and the harmonies throughout are excellent. We can imagine that most of them will become favourites with young singers, but were we permitted to have a voice in the matter, we should especially mention the "Cradle Song," "Evening," "Spring Flowers," "The Holiday," "The Return of Spring," and "To the Woods."

Rejoice in the Lord. Anthem. By the Rev. William Statham, B.A.

THIS anthem is extracted from a quarterly publication "The Practical Choir Master," and is quite worthy to appear in its new shape. It is of a contrapuntal character throughout, carefully and thoroughly written, and welcome as an indication that amongst the clergy are to be found men who are willing and able to oppose sentimental novelties by work that is healthily traditional and well adapted for church use.

LAMBORN COCK.

First Sarabande, for the Pianoforte. By Walter Macfarren.

AMONGST the many specimens of these old dance tunes, both of past and present composers, recently published, there can be no doubt that Mr. Macfarren's latest contribution will stand prominently forward. The quaint opening subject, in D minor, is so fresh and characteristic as thoroughly to revive the feeling of the "Sarabande" days; and the *Cantabile* theme in the tonic major is tuneful enough to make us regret that such graceful music should sound antiquated. It may be that, as we see many past fashions now the rage, much of the newest music may be cast in the oldest forms; and, if so, great credit must be given to the composer of the Sarabande before us, who has been one of the most earnest labourers in the good cause, and not only proved by his editions of the classical pieces what a mine of wealth has been for years neglected, but by his own compositions that there are writers of the present time who can produce successful works formed upon the models which have been bequeathed to us.

Larghetto and Fugue for the Organ. Composed by Westley Richards.

THE first movement of these is melodious and well written for the instrument. The return from the episode in A minor to the first theme in C major is a happy surprise, and gives additional variety to what is already a well contrasted and effective piece. The Fugue is somewhat long, and as Mr. Richards, by keeping strictly to four parts till the pedal commences, seems to aim at correctness of part writing, it would have been better to avoid the 8ths in the third bar on page 8. Easy to play and well adapted for the instrument, these pieces will no doubt achieve popularity.

WEEKES AND CO.

God of Eternity. Sacred Song. Words by C. C. Sturm. Music by Böhmer. Arranged and in part composed by R. Andrews.

We learn from the title-page that Mr. Andrews has already appeared before the public as the composer of "Our home's eternal rest." We hope he has been more successful in original composition than in adaptations. The one before us is incoherent in the extreme. After a short introduction hovering between A minor and C major, the

song commences with a phrase in C minor which is repeated three bars later in A minor. This sufficiently indicates the author's ignorance of the laws of tonality, and raises a doubt whether the song is worthy of further perusal—a doubt which is speedily confirmed as we proceed.

Te Deum Laudamus, for Parish Choirs. Composed by J. H. Greenhill, Mus. Bac., T.C.D.

THIS *Te Deum* is well suited for its object, and though not particularly striking, will prove acceptable and useful wherever it finds its way. The harmonies to the words, "When Thou hadst overcome," &c., point to reflection on the writer's part, while good effect is made in many passages with a unison of all the voices. We must, however, point out to Mr. Greenhill that at the top of page 2 in the last bar occurs a chord which can only be a

G[#]
diatonic 7th on E[#], i.e., D[#]. To resolve this upon a 7th o
B
E

B, making the D[#] ascend to D[#], is contrary to the senses of sight and hearing. The piece is dedicated to Sir John Goss. Doubtless the dedication was induced by a feeling of admiration, which has produced a follower of an excellent example.

Hymn Tunes. Edited by E. H. Turpin.

If there is one subject which is supposed to have made progress under the influence of modern musical thought it is the consideration of the spirit, character, and accent of words in their alliance with music. This collection of hymn tunes is compiled upon the principle that one piece of music is adaptable to as many poems of the same metre as can be found. In the words of the Preface, "Any tunes of the same metre may be used for other hymns than those to which they are assigned." If with our modern prejudices we can accept this, we must not blame the editor for want of logic in taking various compositions of great masters and allying them with words and sentiments dissimilar to those which inspired the original thought. Nevertheless we must praise the judgment he displays in taking for his model in the fifty original tunes he contributes the purer traditions and manner of our early church writers, and avoiding the exciting and extreme treatment which mars so many modern compositions for church use.

RIVINGTONS.

The Chorister's Guide. By W. A. Barrett, Mus. Bac., Oxon.

If practical experience gives the right to speak with authority on the subject in whose service such experience has been acquired, the choristers of England should look up to Mr. Barrett as to an oracle. The task of writing for a class is always a difficult one, and demands peculiar qualities in him who undertakes it, for besides a sympathetic insight into character, mere style and language must be subservient to the particular nature of the case. In writing for the young, correctness and simplicity of expression are essential, definitions must be clear, the information elementary, and disputed or doubtful points avoided. No one would think of broaching a new theory of harmony in a treatise for schoolboys; and few, we think, while giving them a cursory view of any branch of science, would take for an authority a work which, however able, is subservient of all received principle and acquired precedent. We cannot but admire the fervour with which Mr. Barrett attaches himself to the cause of his old friend and chief, Dr. Stainer, but we wish he had reserved his expression of confidence for a time when enthusiasm for a leader could have been manifested without endangering the success and merit of an enterprise. As, therefore, we are informed that Dr. Stainer is the authority for Mr. Barrett's views of harmony, we will forbear to criticise the chapter devoted to that subject beyond making two remarks. Firstly, too much or too little is said for the treatment of the subject to be either elementary or exhaustive. Secondly, we must draw attention to

our author's analysis of the following chords :—

"The chord D is the major ninth from E \flat and the chord E though often called the suspension 5-4 is really the chord of the major 13th from C." Surely this is original. To go *seriatim* through our objections—in the third lesson we read "All intervals within the compass of an octave are called simple; beyond an octave, compound, the ninth being a repetition of the second," &c. Now the ninth may be said to be compounded of the intervals of an octave and a second, but to say it is the repetition of the latter is not correct enough to form its definition. It is much clearer also to keep the word *bar* as descriptive of what is contained between two *bar lines*, and not make the former apply to both the lines and the space contained by them. What could a beginner understand by the following sentence, on page 23 : "Scales with sharps are a fifth above each other, scales with flats a fifth below." We must be behind the scenes to disentangle this. In the lesson on accents, page 40, we find this passage: "Accent is sometimes moved to those parts of the bar not naturally accented, by means of syncopation." Certainly this may occur, but to take the example in the text, syncopation alone does not alter the accent though it may annul it. On page 45 the minor scale of A with F \sharp and G \sharp ascending and descending is described as artificial, while on page 71, the same scale in the key of C is taken as the correct basis for the formation of chords in the minor key. On the next page, speaking of the leading note, Mr. Barrett tells the chorister boys that it is called "leading note or sensible because it creates a desire in the mind for the next note to which it leads in order that the sentence may satisfy the ear." Now as the last note mentioned is Do, and he is here speaking of Si, we have more reasons than the mere obscurity of the text for believing that the note naturally tends downwards, and have no right to presume that he means that it should resolve upwards. But the explanation of the character of this note, if touched upon at all, should have been treated at greater length, considering that a large proportion of the music of the church was written before the world became sensible of the upward tendency of the leading note; besides, the peculiarity is not an accident of the note as the 7th of the scale but as the 3rd of the dominant. The lesson on melody is the weakest in the book, for besides some confusion in the definition we find the two following sentences: "The difference of key does not alter the melody so much as a change of accent." We were not aware that mere transposition altered a melody at all. "The last rose of summer" may be more ineffective in one key than another, but it is always the same melody. "A melody is still a melody even though it be sung by many voices in unison." We never suspected the contrary. In the 25th lesson we find specimens of counterpoint ascribed to several learned writers, but the latter never could have intended them as such, at least in the cases of Sir George Elvey and Sir F. Ouseley. The examples are in two parts, and apparently form the two upper parts of compositions having originally other parts below them. In an earlier chapter of the work we are referred to Cherubini amongst others as an authority in these matters but we regret if approval of these examples results from a study of his work. "Canon is strict imitation in all the parts chosen," for what? With regard to the last chapters of the book on Chanting, the Order of the Service, the meaning of the Psalms, Hints on singing, &c., Mr. Barrett's remarks are admirable, and his great experience enables him to give good practical advice to his young audience. On the whole the book will be found useful by the author's contemporaries.

SIMPSON AND CO.

Only thee. Song. Words by Charles Swain.
Hurrah for Bluff King Christmas. Song. Words by Arthur Matthison.

Composed by John Cheshire.

ALTHOUGH little is attempted in the first of these songs beyond wedging a simple and appropriate melody to the words, there is so much musical feeling shown in the manner in which it is accompanied that we are inclined to award as much praise to Mr. Cheshire as so unpretentious a ballad can be expected to call forth. The unexpected close in C major, in the 12th bar of page 3, the chord of A flat, commencing page 4, and the holding-note for the voice, whilst the original subject is played before the final bars, are points of much interest. The second song is a bold setting of some well-written verses; but as both words and music are somewhat conventional, we have merely to say that we find no fault with either. When the season comes round for the usual talk about "yule logs" Mr. Cheshire's song may have a fair chance amongst the hundreds of similar effusions called forth by the occasion.

Marche des Fantassins, pour le Piano, par Guillaume H. Wall.

An effective and melodious March in E flat major, military enough in character for the "Fantassins" to whose service it is devoted, and yet pleasing enough for performance in a drawing-room. It is a relief to find that the second subject, in the subdominant—usually termed the "Trio"—is not characterized by the triplets which modern composers seem to consider as a portion of the recognised pattern for this style of composition. The March is throughout well written, and easy to play.

MORGAN, SCOTT AND CO.

Thou, Lord, knowest Thy servant. Words by Anna Shipton. Music by M. L. Bradshaw.

We recommend the lady if she intends to continue writing to go and have her first harmony lesson at once. Are people as a rule so very ignorant in musical matters that ungrammatical twaddle of this sort can receive attention?

F. PITMAN.

Dr. Watts' 146th Hymn. For organ or harmonium. By E. Edgar.

ANOTHER case of picking out themes on an instrument and writing down notes anyhow. Mr. Edgar dedicates this medley to Wisdom, using Greek characters. Does he imagine music to have no connection with wisdom that he presumes to think she will accept the dedication?

ALPHONSE BERTINI, SEYMOUR AND CO.

Organ Music for Church or Chamber. By Walter Spinney.

THIS volume consists of seven pieces of varied character and all partaking more or less of the flavour of Italian opera. Of these we prefer Nos. 5 and 7, though we do not see that any object is served by adopting the antiquated method of omitting the sharp of the leading note in the signature of the key. In No. 1 we object to the use of E \flat as a passing note in the key of A, and though the progression from a triad on any note to one on a semitone below is often effective, it would be as well to omit the 5th in the latter unless particular circumstances warrant its use. Here it seems to us a little extreme. In the 9th and 11th bars of the March the effect of 5ths between extreme parts is not concealed by the crotchet rest inserted. These subterfuges have had their day, and modern use demands consideration for the sense of hearing. Passing over certain cases of consecutive octaves between extreme parts which are disagreeable, and 5ths between dominant or sub-dominant and tonic which become trite by too frequent use, we must protest against the use of a second inversion on B \flat coming immediately after one on E \flat on page 4, line 3, bar 4.

TONIC SOL-FA AGENCY.

A Tract on Musical Statics. An attempt to show the bearing of the most recent discoveries in Acoustics on chords, discords, transitions, modulations, and tuning, as used by modern musicians. By John Curwen.

We can readily understand that the author of this work should devote a large portion of it to the proof of the superiority of "Just Intonation" over what is termed "Temperament," but can scarcely agree with him that the former is "what the world is coming to," unless indeed the fact of all musicians being converted to "Sol-faism" were too apparent to be doubted. Without entering into this question, however, we may do Mr. Curwen and his disciples the justice to say that they are thoroughly in earnest; and the Tract before us shows that the founder of the system is desirous that his followers should be not only sound practical teachers but well versed in all the phenomena of the science which they profess. It would be impossible, in our limited space, to do more than call attention to the present book, which certainly does infinite credit to the study and research of its author. We admire his explanation of the difference between Musical Statics and Musical Aesthetics, in the preface, and are glad to find that the value of Professor Helmholtz's recent discoveries are fully acknowledged. A due consideration of Musical Statics is no doubt a matter of real importance; but let us hope that in our diligent study of causes we do not partially lose sight of the abstract beauty of effects.

W. R. BOWDEN, OXFORD.

Hymn for St. John Baptist's Day. Words by Rev. E. W. Benson, D.D., Chancellor of Lincoln.

Six Original Hymn Tunes. Words from "Hymns Ancient and Modern." (By permission.)

Twelve original Single Chants. (First Series.)

By Charles H. Lacon, St. Edmund Hall, Oxon.

The duties of a reviewer are very onerous. After toiling through piles of music of a pretentious character, he naturally thinks that on arriving at a little budget like this of Mr. Lacon's, he will in its simplicity find a moment's relaxation. But the absence of apparent difficulty in the task perhaps induces 'a' too conscious easiness, and consequent want of care. Here we find nothing original; of that we do not so much complain. Nevertheless pieces of this short and simple character if they possess no striking merit should be entirely free from grammatical faults. In the last of the hymn tunes and that for St. John Baptist's Day we find the root and the 7th of one chord descending to the third of the next at the same time. In chant No. 11 bad melody occurs in the tenor part where the A⁷ rises to D². We hope Mr. Lacon will carefully revise the second series, the issue of which we understand he contemplates.

C. C. DE ZOUCHE, MONTREAL.

Te Deum in G. By Dr. P. R. Maclagan.

We are at a loss to conceive how such nonsense as this can find a publisher. Besides innumerable other faults, we have only to mention that there are fourteen cases at least of consecutive 8ths and 5ths, and the inquiry naturally follows: Is the Doctor a graduate in music, and at what university?

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The notice of the concert at Farnham, which took place on the 23rd April, should have been forwarded in time for the May number.

WM. HODSON, JUN.—The Royal Academy of Music, Tenterden Street, Hanover Square,

T. W.—"A General History of Music," by Dr. Joseph Schläter; published by Bentley.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BALLARAT.—Mr. Austin T. Turner's Cantata, *Adoration*, was performed by the Harmonic Society on Good Friday. The principal soprano part was taken by Miss Pitts, the contralto by Miss St. Clair, the tenor by Mr. A. Ford (the leading trio of the Melbourne Philharmonic Society), and the bass and baritone by Mr. P. Cazaly. The chorus numbered about one hundred performers. There was a very good band, led by Mr. E. King; Mr. G. Herbert presided at the organ, and Mr. Turner conducted. The performance was highly successful.

BEDFORD.—The Amateur Musical Society gave the second concert of the ninth season on Tuesday evening the 8th ult. The first part consisted of Handel's *Acis and Galatea*. The solo vocalists were Madame Thaddeus Wells, Mr. Carter (in place of Mr. Kerr Gedge, absent through illness), Mr. Rohson (of Cambridge), and Mr. Lewis Thomas. The band had the valuable assistance of Mr. Gunnis and Mr. F. Kendall, of the Philharmonic Society; Mr. Nicholson, solo flautist, and Mr. Rowlett, oboe &c. The most effective numbers were "Hush, ye pretty warbling choir," sung by Madame Wells, with piccolo obbligato capably played by Mr. Nicholson; "Love in her eyes," and "Love sounds the alarm," by Mr. Carter; and "O ruddier than the cherry," sung with great spirit by Mr. Thomas. The choruses went well, especially "Wretched lover" and "Mourn, all ye muses." The second part commenced with a "Duo Concertante" for flute and piano, performed with great success by Mr. Nicholson and Mr. Diemer, and encored. Mr. Lewis Thomas sang "The death of the brave," by P. H. Diemer; and Miss Agnes Battaglia (a pupil of Mr. Diemer) played Moscheles' "Recollections of Ireland" with much brilliancy and taste. The concert terminated with an overture ("Thoughts of Home") by the Conductor of the Society, Mr. P. H. Diemer.—The members of the choir of Holy Trinity Church recently presented an exceedingly elegant drawing-room time-piece to their organist, with the following inscription on a silver-gilt plate:—"Presented to P. H. Diemer, Esq., by most of the past and present members of the choir of Holy Trinity Church, Bedford, as a token of their sincere regard and esteem. June 14th, 1875."

BOSTON.—On Wednesday, the 2nd ult., a highly successful concert was given in Shodfriar's Hall, by the members of Mr. D. J. Wood's Choral Class, assisted by Madame Billinie-Porter, Mrs. Lee, Mr. Wilford Morgan and Mr. Chapman Henry. The first part consisted of Sir W. S. Bennett's *May Queen*, which was well rendered, and the second part was miscellaneous. Mr. G. H. Porter, organist of Louth, presided at the harmonium, and Mr. Wm. Porter, of Bourne, at the piano; Mr. D. J. Wood, Mus. Bac, Oxon., conducted.

DERBY.—The Glee and Madrigal Society gave its second concert on Tuesday evening, the 25th May, at the Lecture Hall, to a very large audience. The programme was an excellent one. Mr. W. J. Kempton conducted. The principal vocalists were Miss Dalmaine, Mdme. Whitaker, Mr. Alfred Kenningham, and Mr. Tom Kempton. The first part of the programme consisted of works of the late Sir W. Sterndale Bennett—a selection from *The May Queen*, a song, "Castle Gordon," sung by Mdme. Whitaker, and the favourite part-song, "Come live with me and be my love." Between the parts the quartett, "God is a Spirit," was sung, in memory of Sir Sterndale Bennett. The second part of the programme was miscellaneous.

DUNDEE.—On the 21st ult., a *Soirée Musicale* was given by Mr. and Mrs. Thomas Smeton, at Panmure Villa, Broughty Ferry, on the occasion of the opening of a chamber organ built by Mr. F. W. Nicholson, Bradford, from specifications by Mr. W. H. Richmond, Dundee. The instrument is beautifully decorated by Mr. Drummond, and is in all respects a work of art. Although of considerable range—having 22 stops, 784 pipes, and 3 complete manuals—it is most delicately voiced, and specially adapted for chamber performances and concerts. Mr. Richmond and Mr. Smeton, jun., played a selection of music especially selected to display the beauties of the instrument; and the concert ended with a performance of a lyric opera, in two acts, composed by Mrs. Smeton.

DURHAM.—The Parochial Choir Festival took place on Thursday the 27th May, in the Parish Church. The Very Reverend the Dean of Durham preached an admirable sermon appropriate to the occasion. The Rev. T. Rogers, Precentor of the Cathedral Church of Durham, officiated as Conductor. The prayers were intoned by the Rev. F. T. Grey. Mr. Lawther presided at the organ. The singers numbered 520, of whom 263 were in surplices. Under the able direction of Mr. Rogers, the choir was kept together with remarkable precision, which was no easy matter, as the singers met together on that day for the first time.

GREENOCK.—At a public rehearsal of music given in the Town Hall on the 14th ult., by about 400 children belonging to six of the Greenock Sunday Schools, the choir of the George-square Congregational School was awarded the first prizes for hymn singing and sight tests.

The singing of the children was remarkably good. Mr. Merrylees and Mr. Anderson were the examiners, and awarded the prizes. The hymns were sung under the direction and conductorship of Mr. Tucker, Mr. Wilson, Mr. Turnbull, Mr. Magee, Mr. Cowan, and Mr. Walton, jun. Mr. Henderson, music teacher to the School Board, put the children through a series of eight tests.

JARROW.—On Wednesday evening, the 26th of May, the *Messiah* was performed in the Mechanics' Institute. The vocalists were Miss E. Liddle, Miss E. Moore, Mr. R. K. Vinycomb, and Mr. T. Moar. Miss E. Hill presided at the harmonium, and Mr. Waddington, A.R.A.M., at the piano; Mr. Guthrie led the band, and Mr. J. Hickman conducted. The chorus was very efficient, and the band of sixteen performers, ably supported by Miss Hill and Mr. Waddington, aided greatly in making the performance an excellent and creditable effort to cultivate a taste for high-class works.

LIVERPOOL.—On Saturday the 22nd ult., at the Institute, Mount-street, a silver tankard was presented to Mr. Thomas Armstrong, who for many years has conducted the performances of the Societas Armonica. Mr. W. Laidlaw, the President of the Society, gave the testimonial, in presence of a large number of the members. Prior to doing so he alluded to the objects of the Association, and eulogized the Conductor, holding up Mr. Armstrong's punctuality and zeal as virtues to be imitated. Mr. Armstrong, having acknowledged the gift, spoke of the work of the Society, and pointed to the fact that within a comparatively short period it had introduced to Liverpool for the first time nine symphonies, six or eight overtures, and a similar number of marches, all of a very high order. Its labours were unattended by any pecuniary gain, being solely for the furtherance of the cause of music.

LOUDBOROUGH.—A concert in aid of the Convalescent Home took place on Tuesday evening, the 1st ult., in the Town Hall, under the patronage of Mrs. Perry Herrick. A new Oratorio, *The Land of Promise*, by Francis Howell, formed the first part of the programme. Mr. Deane, senr., Mr. Frank White, and Mr. George Adcock were instrumental in getting up the concert; and great praise is due to the Philharmonic Band, and to the chorus singers. The solo parts were well sustained by Miss Gill (soprano), Mr. Jno. Adcock (tenor), and Mr. Chas. Lacey (bass). The second part of the programme was of a miscellaneous character.

OXFORD.—On the 4th ult., the Queen's College Musical Society gave a concert in the College Hall. Prince Leopold was present, and the performance was a great success. The first part of the programme consisted of Macfarren's *Cantata, May Day*. The choruses were rendered in a creditable manner; the recitative in the solo and chorus, "Loyal hearts," was taken by Master Bryan. The chorus, "Lads and lasses," which concluded the first part, was most enthusiastically received and encored. The quartett, "Lo, the early beam," the solo parts in which were taken by Messrs. Pierson, A. J. Tuckwell, C. H. Murphy, and Master Bryan, was one of the most enjoyable features of the evening. Mr. Dodd's pianoforte solo was a brilliant performance, and Schumann's quintett, Op. 44, was splendidly played, the performer being—pianoforte, Mr. T. W. Dodds; violin, Mr. W. H. Eayres; second violin, Mr. W. Hayes; viola, Mr. W. Kay; violoncello, Rev. H. Dean. Mr. T. W. Dodds conducted.—A VOCAL AND INSTRUMENTAL CONCERT took place at Culham College on the 11th ult. Among the most noticeable features of the performance was the careful rendering by the choir of Bishop's "Winds whilst cold," and the vocal solos by Mr. Croome, Mr. Colegate, and Mr. Vallis. The band, led by Mr. Brocklebank, played several classical pieces with expression and judgment. Mr. Bird accompanied, and Mr. Desborough conducted.

PARSONSTOWN, KING'S CO.—The first concert of the Choral Society was given on Thursday evening, the 17th ult., in John's Hall; Patron the Earl of Rosse. The first part of the programme consisted of Mendelssohn's 42nd Psalm, and Romberg's *Lay of the Bell*; the second part of vocal and instrumental solos. Miss Herbert, of Dublin, took the principal soprano part; the other soloists were Miss Harbourne, Miss Browne, Mr. R. Biggs, M.A., LL.D., Rev. W. Ewing, B.A., Herr Dreyer, and Mr. Arnold. Beethoven's Sonata, Op. 24, for piano and violin, was admirably rendered by Mrs. Biggs and Mr. M. Arnold, and Bach's Prelude, arranged by Gounod, for violin, piano and harmonium, with Dr. Biggs at the harmonium, was also a feature in the programme. Great credit is due to the Conductor, Mr. Matthew Arnold, for the manner in which the choral portions were given, considering the short time the Society has been in existence.

RICHMOND, SURREY.—An exceedingly good amateur concert (under Royal patronage) was given at the Star and Garter Hotel, on the 3rd ult., in aid of the new Cemetery Chapel. The first part of the programme consisted of *The Woman of Samaria*. The choruses were rendered by a choir of 60 voices, under the leadership of Mr. Hopper, organist of St. Matthias, Richmond Hill. The solos were sung by Miss Frances Courtenay, Miss Prothero, Sir George Innes, and Mr. Frederick Robinson. The second part was miscellaneous. Mlle. Bartkowska sang "Bel raggio" in a brilliant manner, and Miss Courtenay was encored in Sullivan's "Where the bee sucks." Herr Oberthür played two effective harp solos, and the choir gave a spirited rendering of "Blanche" (Kücken), "A Vintage Song" (Mendelssohn), and "Good night! farewell!" (Garrett). The interval between the parts was occupied by the presentation of a handsome silver-mounted sword baton to Mr. Hopper, as a mark of regard, and in appreciation of his musical skill. The presentation was made by Sir George Innes. Mr. Burnham Horner presided at the harmonium, and the Rev. Walter Miller, M.A., Mus. Bac., Oxon, at the pianoforte. The proceeds of the concert amounted to nearly £150.

SHEFFIELD.—The members and friends of the Amateur Musical Society "assisted" at an entertainment given in the Surrey-street Music Hall, on the 1st ult. Bach's sacred Cantata, *My spirit was in heaviness*, was performed in Sheffield for the first time, and was highly appreciated. The choruses were well sung, and the trying tenor solos

especially were delivered with much intelligence, and considerable vocal skill. The second part of the programme consisted of Mendelssohn's Octett, arranged for pianoforte duet and string quartette, and Professor Macfarren's *Cantata, May Day*—one of the most charming illustrations of modern pastoral music. Throughout, the performances in point of musical quality reflected the highest credit upon all who took part in them. Herr Schollhammer conducted with his accustomed tact and judgment, and efficient organ and pianoforte accompaniments were furnished by Mr. Joseph Perkin.

SOUTHPORT.—The tenth Festival of the Wigan Church Choral Association was held at St. Andrew's Church on the 22nd ult., when the choristers present numbered over 280. The services commenced with early celebration at 9 a.m., the music used being Garrett's Communion Service in F. At the morning service, at 11 a.m., the following was the order of the music: Processional, "Benedicite," to a Gregorian chant; "Veniene," and Psalms to chants by Hopkins and Turle in E flat; "Te Deum and Jubilate, Berthold Tours in F; Anthem, Barnby's "O praise the Lord." During the collection, the presiding organist, Mr. Foulkes, played the Adagio from Mendelssohn's "Scotch" Symphony, and at the conclusion of the service a March in B flat by Fr. Lachner. The prayers were intoned by the Rev. G. A. E. Kempson, one of the hon. secy. of the Association, the preacher being the Lord Bishop of Chester. The evening service commenced at 7 p.m., the Rev. G. A. E. Kempson again intoning the prayers. The Psalms were sung to a chant by Major Lemon in D major; Magnificat and Nunc dimittis to W. T. Best's fine setting in chant form; the anthem was Sir John Goss's "Stand up and bless the Lord;" and the recessional hymn, "Praise, my soul, the King of heaven," to Sir J. Goss's grand tune. At the conclusion of the service Mr. Foulkes played a march by Lemmens. The preacher for the evening was the Rev. Preliminary Cross. Altogether this may be considered as having been the most successful festival since the foundation of the Association; and the performance of the music reflects great credit on Mr. Foulkes, organist of St. Andrew's, Southport, and on Mr. P. de Soye, the organizing choirmaster. The collections amounted to upwards of £30.

WALTHAMSTOW.—The Musical Society, under the direction of Mr. J. F. H. Read, gave a performance of Spohr's *Last Judgment*, in the National Schoolroom, on Monday evening, the 31st May, which was a decided success. The solos were sung by Miss Duval, soprano; Miss Reimar, contralto; Mr. Howells, tenor; and Mr. Ap-Herbert, bass. Mr. H. R. Bird presided at the pianoforte; the overture and symphony were played by Mr. Bird and Miss Read. The second part of the programme consisted of songs and part-songs.

ORGAN APPOINTMENTS.—Mr. J. D. Martin, Organist and Choirmaster to the Parish Church, Portobello, Edinburgh.—Mr. James Gregory, Organist and Choirmaster to St. Mary's Parish Church, Birkenhead.—Mr. Billinie Porter, late of the Parish Church, Burscough, Cheshire, to St. Andrew's Church, Liverpool.—Mr. T. Pettitt to St. Peter's, Onslow Gardens.—Mr. Edward Griffiths, F.C.O., Organist and Choirmaster to the Church of the Annunciation, Chiswick.—Mr. R. A. Beckett Evans to the Parish Church, Embleton, Northumberland.—Mr. Thomas Talis Trimmell to the Parish Church, Sheffield.—Mr. T. Capel Hullett, Organist and Choirmaster to St. Luke's Church, Caterham Valley, Surrey.

FOR SALE, an OLD COPY of the "BEGGAR'S OPERA," by Mr. GAY, with the Overture in score (the Overture and Basses composed by Dr. PEPUCH), curiously engraved on copper-plates, 1729. Also, "POLLY," an Opera; being the second part of the "Beggar's Opera," by the same Author, 1729. Apply to Mr. Stanfield, Musicseller, 67, High-street, Peckham, S.E.

Just Published.
THE NOTATION OF VOCAL MUSIC,
ON THE PRINCIPLE OF
SUBSTITUTION OF PITCH,
AS ADOPTED IN THE "NATIONAL METHOD."

BY W. W. PEARSON.

Price Fourpence.

An Explanatory Pamphlet, for Musicians and Teachers, on a New System of Teaching Singing from the established notation, combining the advantages of the "Tonic Sol-fa" and "Fixed Do" systems.

London: W. Reeves, Musical Standard Office, 185, Fleet-street; Novello, Ewer and Co. 1, Berners-street.

Free for stamps from Pearson, Brampton, Rotherham.

IMPROVED SYSTEM OF COUNTING TIME,
arranged by M. E. DOORLY, Organist of St. Michael's Cathedral, Barbados. Price 3d. London: Novello, Ewer and Co.

THE CHANGED IDOL, New Song, by G. NEWCOME, Compass F to G, price 3s. Published by E. C. Boosey, Little Argyll-street, Regent-street, London.

THE GAY HUSSAR. Song. The Words written by ALFRED E. T. WATSON. The Music adapted from SPINDLER'S HUSARENRITT by LOUIS DIEHL. 4s. Postage free for 2s stamps. London: Novello, Ewer and Co.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

FAREBROTHER, BERNARD.—A Morning Service (Te Deum and Jubilate), set to music in the key of B flat. No. 2, Jubilate, 8vo., 6d.

BRIDGE, J. FREDERICK, Mus. Doc., Oxon.—It is a good thing to give thanks. Full Anthem, composed for the Commemoration Festival 1875, at the Churches of St. Mary and St. Michael, Hulme, Manchester. 8vo., 6d.

COLBORNE, LANGDON, Mus. Bac., Cantab.—I will lay me down. Anthem for Treble Solo and Chorus. 8vo., 2d.

HARFORD, Rev. FREDK. K.—The Heavenly words of Encouragement. Three short Anthems with accompaniment of Harp and Organ. No. 2, Let not your heart be troubled, 6d.

RHODES, ALFRED.—Blessed is the man. Anthem. 8vo., 6d.

KING, ALFRED.—Original Hymn Tunes to favourite Words. 8vo., 1s.; in numbers containing two Hymns, 3d. each.

THORNE, J. FINCH.—The Rudiments of Singing, for Treble voices, Op. 5. 8vo., 1s. 6d.

MANN, A. H., Mus. Bac., Oxon.—Unrest in Rest. Song. Words by the Rev. J. Troutbeck, M.A. 2s.

GAUL, ALFRED R., Mus. Bac., Cantab.—The Shipwreck, and The Death of Adonis. Glees. 8vo., 6d.

DIEMER, P. H.—Dewdrops. A Four-part Song. 8vo., 6d.

THOMAS, EDMUND B.—Fantasia for the Harmonium. 2s.

SPARK, DR. W.—The Organist's Quarterly Journal, Part XXVII.

No. 1. Andante con moto (continuation of Sonata in Part 26) P. H. Rüfer.
2. Allegro vivace, D major Charlton T. Speer.
3. Fantasia on St. Ann's Hymn Tune K. Silas, Op. 93.
4. Fugue, G minor E. F. Gaebler.

London: Novello, Ewer and Co., 1, Berners-street, W.

WANTED to PURCHASE a TUNING CONNECTION in the country (within 50 miles of London preferred). Apply, stating price required and full particulars, to Unison, Mr. F. Lucas, Accountant, 26, Maddox-street, Regent-street, London.

ANGLICAN CHANT SERVICES FOR THE CANTICLES.

BY FREDERICK ILIFFE, MUS. BAC., OXON.

ANGLICAN CHANT SERVICE for the VENITE and BENEDICTUS. Price, together, 3d.

ANGLICAN CHANT SERVICE for the TE DEUM (No. 1 in G, No. 2 in A), divided also into its doctrinal parts. The Chant Service in G was used at the Annual Choral Festival of Parochial Choirs in Chichester Cathedral, May 1874. Price 2d. each.

ANGLICAN CHANT SERVICE for the MAGNIFICAT and NUNC DIMITTIS. Price, together, 3d.

REMARKS BY THE AUTHOR.

I have endeavoured in writing these Chants for the Canticles to give a change to the music, where the character of the words seems to demand it. It has been, and is now, I believe, to a great extent the custom in many of our churches to sing the same unvarying chant throughout a whole Canticle, regardless of the change of character of the words in some of the verses, or their expression of that of praise, or be it of a prayerful or penitential character. There can no doubt a change in the music is required, but it will be said "if you make much variety and use different chants in the course of a Canticle, you will make the music too difficult, and out of the reach of ordinary choirs." To some extent this is true; but what has been attempted here has been to give a varied expression with simple means—variety without much difficulty of execution, and suitable, it is hoped, to the character of the words. The change in the Venite at verse 6, "O come, let us worship, and fall down," for instance, will show, I think, with what simple means—as far as the voices are concerned—a contrast of effect can be produced. In some of the verses also which are of the same character and meaning, I have endeavoured to give a reflective character to the music by returning to the same chant as that previously used—for example, in the Magnificat, the verse "His mercy is on them that fear Him, throughout all generations," is linked by the same music to the verse "He remembering His mercy hath holpen His servant Israel;" thus showing the continuance of God's mercy, not only to His servant Israel of old, but to all succeeding generations. I am not aware that this device has been used before in chant form, it was never used by the elder Church writers at all, there are, however, some good examples of it to be found in some modern Services, but Services, as every one knows, are out of the reach of ordinary country choirs at present.

NEW SONGS

PUBLISHED BY NOVELLO, EWER AND CO.

	s. d.
A SPA, R.—CADA IL TIRANNO REGNO D'AMOR. Vocal Waltz. (Sung by Madame LEMMENS-SHERRINGTON.)	4 0
B ARNBY, J.—THOU WHOM MY HEART ADORETH. In C and E. (Sung by Madame PATEY.)	4 0
— MY SUMMER TIME, in C and B flat. (Sung by Mr. E. LLOYD.)	4 0
— THE BELLS OF ST. ETHELRED. (Sung by Mr. WHITNEY.)	4 0
— WHEN THE TIDE COMES IN. (Sung by Miss ANTOINETTE STERLING.)	4 0
B ARNETT, J. F.—NO MORE ALONE...	4 0
— THE ROCK OF AGES	4 0
B LUMENTHAL, J.—THE LAMENT OF THE BORDER WIDOW. (Sung by Miss ANTOINETTE STERLING.)	4 0
— YES. In C and E flat. (Sung by Mr. W. H. CUMMINGS.)	4 0
C OBNEN, WILLEM.—COME UNTO ME. (Sung by Mr. SIMS REEVES.)	4 0
C CLAY, F.—TIS BETTER NOT TO KNOW. (Sung by Mr. SIMS REEVES.)	4 0
C UMMINGS, W. H.—SWEET ROTHESAY BAY. (Sung by MADAME PATEY)	4 0
G ABRIEL, VIRGINIA.—LUNA	4 0
H ATTON, J. L.—FOR THEE ALONE I SIGH, in D flat and B flat. (Sung by Mr. E. LLOYD.)	4 0
L EMMENS, J.—THE WREN'S NEST. (Sung by Madame LEMMENS-SHERRINGTON.)	4 0
— BIRD OF LOVE, in A and F. (Sung by Madame LEMMENS-SHERRINGTON.)	4 0
M ACIRONE, C. A.—ULLABY (O hush thee, my Babie), in C and E. (Sung by Miss ANTOINETTE STERLING.)	4 0
M OLLOV, J. L.—THE SHIPWRIGHT. (Sung by Mr. WHITNEY.)	4 0
— ROSE MARIE	4 0
P INSUTI, CIRO.—BEFORE THE FIGHT	4 0
S ILAS, E.—POLLY VANDERDECKEN	4 0
S ULLIVAN, ARTHUR.—CHRISTMAS BELLS AT SEA. (Sung by Mr. WHITNEY.)	4 0
— THE LOVE THAT LOVES ME NOT. (Composed expressly for and sung by Mr. SIMS REEVES.)	4 0
S YDENHAM, E. A.—ELDORADO. (Sung by Mr. VERNON RIBY.)	4 0
— THE KNIGHT OF OLD. (Sung by Mr. WHITNEY.)	4 0
T OURS, B.—STARS OF THE SUMMER NIGHT. (Sung by Mr. SIMS REEVES.)	3 0

Sold at half-price.

London: Novello, Ewer and Co., 1, Berners-street, W.

COMPOSITIONS FOR THE PIANOFORTE.

BY
WALTER MACFARREN.

	s. d.
BOURREE No. 1, IN C MINOR	3 0
BOURRÉE No. 2, IN C	3 0
MAZURKA No. 1, IN B FLAT MINOR	3 0
MAZURKA No. 2, IN F	3 0
LES ÉTINCELLES, Galop	4 0
SCHERZO	4 0
SPINNING SONG	3 0
SECOND GAVOTTE	3 0
LA JOYEUSE, Valse Brillante	4 0
CRADLE SONG	3 0
FANTASIA on G. A. Macfarren's Opera da Camera, "The Soldier's Legacy"	4 0
FANTASIA on G. A. Macfarren's Opera da Camera, "Jessy Lee"	4 0
FANTASIA on G. A. Macfarren's Opera, "She Stoops to Conquer"	4 0
FANTASIA on J. Barnby's "Sweet and Low" ...	3 0
SADOWA. Fantasia on Austrian and Prussian Marches	4 0

FIRST SONATA, for Pianoforte and Violin	12 0
SONATA IN E MINOR, for Pianoforte and Violoncello	12 0

London: Novello, Ewer and Co., and all Musicsellers.

LOHENGRIN.

NOVELLO'S OCTAVO EDITION of this OPERA, now being performed at both Opera Houses.

Paper Covers, 2s. 6d.; Scarlet Cloth, 4s.

London: Novello, Ewer and Co., 1, Berners-street, W.

THE ANGLICAN HYMN-BOOK.

NEW EDITION, REVISED AND ENLARGED.

1. Words and Music, in short score, foolscap 4to., cloth, price 6s.
2. Words and Music, in short score, super-royal 18mo., cloth, 2s. 6d.
3. Words and Treble Part (Tune), square 16mo., cloth, 1s. 6d.
4. Words only, 16mo., cloth, 1s.
5. Words only, 32mo., paper cover, 6d.; cloth, 8d.

London: Novello, Ewer and Co., 1, Berners-street, and 35, Poultry; Simpkin, Marshall and Co. Oxford and London: James Parker and Co.

Second Edition. Small 4to. Price 2s. 6d. paper covers; 3s. 6d. cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. G. OUSELEY, Bart., etc., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "Veni, exultemus Domino," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page and affording several Series suitable to each daily portion of the Psalter, from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting note.

London: Novello, Ewer and Co., 1, Berners-street, W.

Now ready. Small 4to. Price 1s. Vocal parts, 18mo., price 6d. each. 1st and 2nd Series bound together, cloth, 2s. 6d. Vocal parts 1st and 2nd series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES and HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments, edited by the Rev. Sir F. A. G. OUSELEY, Bart., etc., and EDWIN GEORGE MONK. This work contains a selection of Double (besides additional Single) Chants; together with special settings of "Benedicite" and a collection of Kyrie Eleisons, old and new.

This pointing of the Canticles is authorized by His Grace the Archbishop of York. London: Novello, Ewer and Co.

VENI, CREATOR SPIRITUS. Set to Music by EDWIN GEORGE MONK, Mus. Doc., Oxon, &c.

For general or Festival use; for male voices and four-part Chorus, with Organ accompaniment, ad lib. Price 3d.

London: Novello, Ewer and Co., 1, Berners-street, W.

THE ANGLICAN CHORAL SERVICE BOOK, Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 1s.; cloth, 2s.

London: Novello, Ewer and Co. Oxford: Parker.

Sixth Edition.

THE ANGLICAN CHANT-BOOK, edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. Large edition, cloth, 4s.

London: Novello, Ewer and Co.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorized by his Grace the Archbishop of York. 24mo., without chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to., with chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to., 9d.; separate parts, 3d.; words only, 24mo., 1s. 6d. Novello, Ewer and Co., and Parker and Co.

Preparing for the Press.

JOULE'S COLLECTION OF WORDS OF ANTHEMS, new Edition, revised, corrected, and brought down to the present date.

Eleventh Edition.

JOULE'S COLLECTION of 527 CHANTS, 57 RESPONSES, &c. Price 5s. 6d. paper covers; 7s. limp cloth; sep. vocal parts, 2s. each.—Tonic Sol-fa Notation. Score 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-notes.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. ST. J. B. JOULE. (Large type), price 2s. 6d. This Psalm having been collated with the Sealed Books, is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small Edition is in preparation.

Seventh Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo., price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth elegant, price 7s. 6d.

Third Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. ST. J. B. JOULE. Price 3d.

Now ready, 8vo., price Threepence.

THE APOSTLES' CREED, Set to Music (chiefly in Recitative) for Voices in Unison, with an Accompaniment for the Organ, by EDWIN GEORGE MONK, Mus. Doc., Oxon, Organist and Director of the Choir, York Minster.

London: Novello, Ewer and Co., 1, Berners-street, W.

HELMORE, REV. THOMAS.—THE CANTICLES ACCENTED, 18mo., 3d.—Hymns of the Eastern Church, four voices, each 1s., PEACE, IT IS I; THE DAY IS PAST AND OVER; THE DAY OF RESURRECTION.—S. MARK'S CHANT BOOK (in daily use at the College Chapel, Chelsea), 4s. 6d.; or the same, Part I., being the main body of the work, price 3s. 6d.; and Part II., *The Table of the Chants*, price 1s. (useful for places where only the Canticles are chanted). Also Two "TE DEUMS" for Choir and People, in the alternate verses; adapted from Latin arrangements by Alfieri and Baini; vocal Score and Organ Accompaniment, price 3s. Also the People's Plain Song, separate, price 1s. 6d. Four-part Cadences for the Holy Communion, 6d. The Carol for Christmas Morning, vocal score, 18mo. edition, 2d.; melody, 18mo., 1d.

HYMN IN TIME OF CATTLE PLAGUE, 2d. Words, 1s. per 100. London: Novello, Ewer and Co.

ADDITIONS TO THE

REV. T. HELMORE'S PLAIN SONG WORKS.

The Canticles Accented. Price 3d. The Psalter and Canticles Accented. Papercovers, 1s. 6d.; cloth, 2s. 6d. Appendix I to Accompanying Harmonies to the Brief Directory, price 1d.

The Psalter Noted. Appendix I, giving the Proper Psalms, noted as they are in their right order of the six days to which they are Appointed. Price 6d. *Bound up with recent editions of the Psalter Noted.*

Accompanying Harmonies to ditto. Price 3d. The Psalter Noted. Appendix 2, giving the Proper Psalms newly noted for the Four Great Festivals (second set). Price 4d.

Accompanying Harmonies to ditto. Price 4d. Canticles Noted (second set). Large Edition, 2s. Small Edition, 8d. Accompanying Harmonies to the Canticles Noted. Magnificat VII. from Orlando di Lasso, 4d.

Ditto, ditto, XV., 4d. Ditto, ditto, VIII., from Palestrina, 8d. For Choirs and People alternately.

For some of the Harmonies to this see Accompanying Harmonies to Psalter Noted, Appendix 2 (above mentioned). For others, see Accompanying Harmonies to Brief Directory, Appendix 2, now in hand.

Cadences for the order of the Administration of the Lord's Supper, in compressed vocal score. Price 6d.

Paper on Church Music, with special reference to the joining of all the People in Sacred Song, read at the Church Congress, Wolverhampton, October 1867. Price 6d.

London: Novello, Ewer and Co.

MAGNIFICAT and NUNC DIMITTIS, on a ROUENNAIS THEME, price 4d.; and SIX SETTINGS of KYRIE ELEISON, price 2d. By G. H. GREGORY, Mus. Bac., Oxon. London: Novello, Ewer and Co., 1, Berners-street, W.

G. A. MACFARREN'S CANTATE DOMINO and DEUS MISEREATUR. For voices in unison and Organ. 8vo., 6d. London: Novello, Ewer and Co.

TE DEUM in C major. Unison or Harmony with Organ Obbligato, by LANGDON COLBORNE, Mus. Bac., Cantab. Octavo, price 4d. Also Jubilate in C major, 3d.

A MORNING SERVICE, Te Deum, Jubilate, and Kyrie, by the Rev. EDWARD YOUNG. Tenth edition, abbreviated for Parochial use. Organ and Choir copies, 4d. each.

"Melodious, vocal, nicely harmonised, . . . and they declaim the words devoutly and emphatically."—*Musical Times.*

"Good points, and tuneful passages."—*Musical Standard.* "The intelligent, devoted, and devotional spirit in which every note seems to have been composed, furnishes one of the best guarantees for excellence."—*English Churchman.*

"He fairly claims to have dug a channel for the devout utterance of devotional words."—*Bristol Times.* London: Novello, Ewer and Co.

THE EUROPEAN PSALMIST contains 135 Tunes by S. S. Wesley. Novello, Ewer and Co.

THE EUROPEAN PSALMIST contains 615 Tunes; 135 by S. S. Wesley. Novello, Ewer and Co.

Two Vols., cloth, gilt lettered, price 7s. 6d. each.

"THE VILLAGE ORGANIST."

A series of easy Voluntaries of moderate length, written expressly for this Work by Sir Julius Benedict, Sir Wm. Sterndale Bennett, Sir George J. Elvey, the Rev. Sir F. A. G. Ouseley, Dr. G. B. Arnold, Dr. E. T. Chipp, the Rev. Dr. J. B. Dykes, Dr. H. J. Gauntlett, Dr. A. S. Holloway, Dr. E. G. Monk, Dr. E. F. Rimbaud, Dr. Wm. Spark, Dr. J. Stainer, Dr. C. G. Verrinder, Dr. S. S. Wesley, C. Goodban, Mus. Bac., S. Reay, Mus. Bac., Mrs. Mouney Bartholomew, J. Barnby, H. Smart, G. A. Macfarren, Brinley Richards, H. S. Irons, Charles Salaman, Alberto Randegger, J. F. Barnett, Wm. Hutchins Callicott, H. Farmer, J. Baptist Calkin, Boyton Smith, E. H. Thorne, W. G. Cousins, E. M. Delaborde, E. Silas, John Hullah, E. H. Turpin, Franz Navia, F. E. Gladstone, C. W. Lavington, J. E. Richardson, R. Forsey Brion, and J. Tilleardeau.

London: Novello, Ewer and Co., 1, Berners-street, W.

* * These Voluntaries are admirably adapted to Amateurs and Organ Pupils, and for Musical Presents.

New and Enlarged Editions, containing 117 Additional Tunes,
THE CONGREGATIONAL PSALMIST,
 EDITED BY

H. ALTON, D.D., and H. J. GAUNTLETT, Mus. Doc.
 ENLARGED TO 500 TUNES AND CHORALE.

A Revised List of Prices may be had on application. A Liberal
 Allowance to Congregations and Classes.

The Choir says THE CONGREGATIONAL PSALMIST is "A valuable
 collection of tunes, followed by a selection of chants and sanctuaries
 which, for variety and musical excellence, could scarcely be surpassed."
 * More than 247,000 of the previous editions have been sold.

The ADDITIONAL TUNES may be had separately.
 Compressed Score, 6d.; Vocal Score, 9d.; Instrumental Score, 1s. 6d.;
 Vocal Parts, ad.

London: Hodder and Stoughton, Paternoster-row.

Revised and Enlarged. Price, cloth, 4s.; gilt, 5s.

HYMNS FOR THE CHURCH OF ENGLAND,
 WITH PROPER TUNES.

The Music Edited by C. STEGGALL, Mus. Doc., Cantab.,
 Professor of Harmony at the Royal Academy of Music, and
 Organist to the Honourable Society of Lincoln's-Inn.

Longmans, Paternoster-row; Lamborn Cock, 63, New Bond-street.

ANTHEMS BY W. PATTEN.—Praise the Lord, 2s. The Lord is in his holy temple, 2s. Sing unto God, 3s. O sing unto the Lord, 2s. Sing we merrily unto God, 3s. Te Deum (Choral Service) in A, 2s. 6d. Sold at half-price. The Vocal Parts to each of the above, 6d. per set. Published by George Horsfall, Arcade, Huddersfield.

I WILL ALWAY GIVE THANKS. Festival Anthem, inscribed (by permission) to Sir John Goss, composed by ROBERT JACKSON. Octavo, 6d. London: Novello, Ewer and Co.

Sixth Edition, price 3d.

HARVEST ANTHEM.—Thou crownest the year. By THOMAS SMITH.

By the same Composer, price 3d.

"O WORSHIP THE LORD IN THE BEAUTY OF HOLINESS," with Chorus. London: Novello, Ewer and Co., 1, Berners-street, W.

Post free from the Composer, Angel-hill, Bury St. Edmunds.

Just Published,

IT IS A GOOD THING TO GIVE THANKS. Full Anthem for Festivals, by J. F. BRIDGE, Mus. Doc., Oxon. Price 6d. Novello, Ewer and Co., 1, Berners-street, W.

Now ready, 1s. 6d.; post free for 9d.

DR. FOWLE'S "NATIONAL MARCH." Very suitable as a concluding Voluntary, for Concerts, or Harvest or Choral Festivals. By the composer of the popular "Organist's March." Address, 1, Eastgate, Winchester.

PLAYED IN NEARLY 1,000 CHURCHES.

THE ORGANIST'S MARCH, especially suitable for small Organs or Harmoniums as a Concluding Voluntary. 1s. 6d.; post free for 9d. Address, Dr. Fowle, 1, Eastgate, Winchester.

DR. FOWLE'S VOLUNTARIES. Vol. 1, 2s. 3d.; Vol. 2, 1s. 6d.; Vol. 3, (with Pedal Obligato), 4s. 6d. These are acknowledged standard works, and those who do not possess them should send for specimen copies. Address, Dr. Fowle, 1, Eastgate, Winchester.

HARVEST MUSIC. Thirty-two pages for 7d., including "a fine Te Deum" (writes *Public Opinion*), an Anthem (8 pages), two marches, and other music. Those who celebrate harvest festivals will do well to send for a specimen copy. Address, Dr. Fowle, 1, Eastgate, Winchester.

DR. FOWLE'S ANTHEMS.—Vol. 1 reduced from 10s. 6d. to 3s. 6d.; Vol. 2, from 10s. 6d. to 2s. 6d.; Vol. 3, from 1s. 6d. to 8s. 6d.; Vol. 4 ("Anthems Special and General"), 7s. 6d. (nearly 400 pages). These are acknowledged standard works, and have received the highest commendations from the Press, and from thousands of purchasers. Vols. 1 and 2 are specially for country choirs, and have gone through seven Editions. Address, Dr. Fowle, 1, Eastgate, Winchester.

NEW SACRED MUSIC in Numbers, 6d. each. THE SACRED CHORISTER, containing Solos, Duets, Trios, and Choruses.

THE SACRED CHOIR, containing Anthems and Pieces.

THE SUNDAY SCHOOL MELODIST. Price 1s.

BEAUTIFUL LAND. Duet and Chorus, 1s. 6d.

Sent post-free by the Author, C. Ward, Speen, Princes Risborough.

HOLY EUCHARIST. Complete Service. By R. FELIX BLACKBEE. 1s. Novello, Ewer and Co.

VOLUNTARIES for the ORGAN, Arranged from the works of eminent Composers by Sir JOHN GOSS. Neatly bound in cloth, price 3s. net. Novello, Ewer and Co., 1, Berners-street, W., and 35, Poultry, E.C.

ROBERT COCKS and CO.'S MUSICAL CARDS, for Learning to Read Music at Sight, post free for 2s stamps; and SUTTON'S ELEMENTS of the THEORY of MUSIC, for use in Training Colleges and Schools, in limp cloth, post free for 2s stamps.

VICTORIA.—New Part Song. Written by W. CLARK RUSSELL. Music by HENRY SMART. Post free 4s stamps; as a song in G and B, 3s. each; free by post 1s stamps each.

Very tuneful and very easy to execute: it may, and doubtless will, win its way to the farthest corner of the wide-spread dominions over which Victoria wields her sceptre."—Vide *The Queen, Lady's Newspaper*. "It is a bright, manly song, with a good chorus."—Vide *Overland Mail*. "It deserves to become as popular as 'God bless the Prince of Wales.'"—Vide *Brighton Gazette*.

DEAR ENGLAND.—A national song, if worth anything, is sure to find favour with the British public; hence 'Dear England,' written and composed by Charles Mackay and Louis Diehl, always commands an encore, especially when sung by Signor Folio."—Vide *The Graphic*. 3s., post free 1s stamps.

CLARKE'S CATECHISM of the RUDIMENTS of MUSIC. New edition. Free by post 1s stamps. "Every child learning music should have this book."—*Morning Chronicle*. Questions Relating to the Theory of Music. By GEO. F. WEST. 13th edition. 1s., free by post 1s stamps.

London: Robert Cocks and Co., New Burlington-street.

ORGAN STUDENT'S GUIDE, by F. E. GLADSTONE. Price, net 4s.

"We feel convinced that this new work will prove of great service to young students, and especially to those who cannot get lessons from a good master."—*Musical Standard*.

Augener and Co., 86, Newgate-st., and Fouquet's-place, Regent-st.

FANTASIA for the HARMONIUM, composed by EDMUND P. THOMAS. 4s.; post free for 2s stamps.

London: Novello, Ewer and Co.

ANDERSON'S SONGS OF ZION. One Penny each.

Nos. 1 to 24, as formerly advertised.

New Numbers:—25 and 26 (Double Number).—Paradise.—"Hark! the sound of holy voices."

No. 27.—Thanksgiving.—"I give immortal praise."

28.—Enjoyment.—"I heard the voice of Jesus say."

" 29, 30 and 31 (Treble Number).—The Sailor's Evening Hymn.—"Long the sun hath gone to rest."

" 32.—Succour.—"Father of Heaven."

" 33 and 34 (Double Number).—ANTHEM.—"Seek ye the Lord."

Parts I. to VIII., containing Four Numbers each, in coloured wrappers, with Titles, price Sixpence each.

Volume First, containing 24 Numbers, elegantly bound, gilt edges and lettered, price Four Shillings.

The whole of the Music in this Collection is Copyright. Several of the Words of the Tunes are also Copyright, some of them being here printed for the first time.

By the same Composer.—New Sacred Songs: "The Sailor's Evening Hymn," 2s. "The Martyrs of Scotland," 1s. 6d., post free.

London: Novello, Ewer and Co., 1, Berners-street, and 35, Poultry.

PROCESSIONAL MARCH, composed expressly for the INSTALLATION of His Royal Highness the PRINCE OF WALES as Grand Master of the Freemasons of England, at the ROYAL ALBERT HALL, April 28th, by SIR MICHAEL COSTA; arranged for the Pianoforte, and also for the Organ, by the Composer. Sent post-free for 18 stamps each.

Lamborn Cock, 63, New Bond Street.

Just Published, price 2s., Part I. of

THE SOLO STOP. A Series of Songs for the Organ, with easy work for left hand and foot, for Amateurs and Pupils. Part I. contains four Songs, arranged by Mrs. MOUNSEY BARTHOLEMEW. London: Novello, Ewer and Co.

NEW AND CHEAPER EDITION.

MENDELSSOHN'S SONGS. Transposed Edition, for Contralto or Bass voice, with English and German words. One Volume, Octavo, paper boards, 6s., cloth gilt, 8s.

London: Novello, Ewer and Co., 1, Berners-street, W.

Just published. Eighth Edition. 12mo., cloth (316 pages), price 2s. 6d., postage 3d.

MUSIC, A RUDIMENTARY AND PRACTICAL TREATISE ON. With numerous Examples. By CHARLES CHILD SPENCER.

* Also by the same Author, New Edition, just published, 12mo., cloth (144 pages), price 1s. 6d., postage 2d.

THE PIANOFORTE, THE RUDIMENTS OF THE ART OF PLAYING. Written and selected from the best masters.

London: Lockwood and Co., 7, Stationers'-hall-court, B.C.

TO CHOIRMASTERS.

Just out, on Card, price 6d.

TEN DAILY EXERCISES for the VOICE. By JOHN STAINER. London: A. R. Mowbray and Co., 25, Warwick-lane, E.C., and at Oxford.

NEW SONG.

"The love that loves me not."

WORDS BY

W. S. GILBERT,

COMPOSED BY

ARTHUR SULLIVAN,

Expressly for Mr. SIMS REEVES, and Sung by him
at the Royal Albert Hall Concerts.

Price 4s.; postage free, 2s.

London: Novello, Ewer and Co., 1, Berners-street, W.

NEW WORK FOR THE HARMONIUM.

A SCHOOL

FOR THE

HARMONIUM,

BY

KING HALL,

Containing a description of the Instrument, a Diagram of the Stops, full Directions for Blowing, Fingering, &c., Twenty Original Progressive Studies, carefully fingered, and a Collection of Sacred and Secular pieces, by the best Composers, arranged for Instruments of various sizes.

PRICE SEVEN SHILLINGS AND SIXPENCE.

London: Novello, Ewer and Co., 1, Berners-street, W.

Just Published.

SIX PART-SONGS

FOR FOUR AND FIVE VOICES, BY

JACQUES BLUMENTHAL.

Dedicated to Henry Leslie, Esq. Octavo, 2s.; or singly:-

No. 1.	Evening Hymn.	S.A.T.B.	... ...	4d.
2.	What care I how fair she be?	T.T.B.B.	... ...	6d.
3.	A Shadow.	S.A.T.B.B.	... ...	4d.
4.	Gather ye rosebuds.	S.A.T.B.	... ...	6d.
5.	The loyal Lover.	S.A.T.B.B.	... ...	4d.
6.	The Butterfly.	S.A.T.B.	... ...	6d.

London: Novello, Ewer and Co., 1, Berners Street, W.

In One Volume, handsomely bound in cloth, gilt edges, price 31s. 6d.

NOVELLO'S

SHORT MELODIES FOR THE
ORGAN.Original and Selected, intended principally for the soft stops, by
VINCENT NOVELLO.Also Published, in 36 Numbers, at 1s. 3d. each; or in 6 Books, 6s. each
London: Novello, Ewer and Co.

NOVELLO, EWER AND CO.'S

OCTAVO EDITIONS

OF WORKS BY

R. SCHUMANN.

		Paper cover.	Cloth cover.	
		s. d.	s. d.	
FAUST	...	3	0	5 0
MANFRED	...	1	0	2 6
PARADISE AND THE PERI	...	2	6	4 0
PILGRIMAGE OF THE ROSE	...	1	6	3 0

Novello, Ewer and Co., 1, Berners-street, W.

NOVELLO, EWER AND CO.'S
OCTAVO EDITION OFMEYERBEER'S NINETY-FIRST PSALM,
IN EIGHT PARTS, VOICES ONLY.

LATIN WORDS, paper covers... 1s.

ENGLISH WORDS, adapted by the Rev. J. TROUTBECK, M.A. 1s.

Paper covers... 1s.

London: Novello, Ewer and Co., 1, Berners-street, W.

J. S. BACH'S

48 PRELUDES AND FUGUES,
IN ALL THE MAJOR AND MINOR KEYS,
(THE WELL-TEMPERED CLAVICHORD,)
EDITED AND COLLATED WITH ALL FORMER EDITIONS
OF THE WORK, BY

W. T. BEST.

Complete in One Volume, 12s; or in Four Books, each 4s.
London: Novello, Ewer and Co., 1, Berners-street, W.NOVELLO, EWER AND CO.'S
OCTAVO EDITIONS

OF WORKS BY

J. S. BACH.

	Paper cover.	Cloth cover.
s. d.	s. d.	
THE PASSION (St. MATTHEW)	3	0
THE PASSION (St. JOHN)	2	0
CHRISTMAS ORATORIO	3	0
MY SPIRIT WAS IN HEAVINESS	1	0
GOD'S TIME IS THE BEST	1	0
O LIGHT EVERLASTING	1	0
MAGNIFICAT	1	0
BE NOT AFRAID	0	6
I WRESTLE AND PRAY	0	4

MY SAVIOUR JESUS (Duet and Chorus)
HAVE LIGHTnings AND THUNDERS (Chorus)
From *The Passion* (St. Matthew) o 3
IN TEARS OF GRIEF (Chorus). From *The Passion* (St. Matthew) o 1½
London: Novello, Ewer and Co., 1, Berners-street, W.

THE OFFERTORY SENTENCES.

WITH AN APPENDIX FOR FESTAL USE,

SET TO MUSIC BY

JOSEPH BARNBY.

Price 1s. 6d.; or in Numbers at 2d. each.

No. 1.	Let your light so shine.	13. Charge them' who are rich.
2.	Lay not up for yourselves.	14. God is not unrighteous.
3.	Whatsoever ye would that men.	15. To do good.
4.	Not every one that saith unto me.	16. Whoso hath this world's goods.
5.	Zacchaeus stood forth.	17. Give alms of thy goods.
6.	Wherewithal he had.	18. Be merciful after thy power.
7.	If we have sown.	19. He that hath pity upon the poor.
8.	Do ye not know.	20. Blessed be the man.
9.	He that soweth little.	21. Let your light so shine.
10.	Let him that is taught in the word.	Festal Setting.
11.	While we have time.	
12.	Godliness is great riches.	

London: Novello, Ewer and Co., 1, Berners-street, W.

COMPOSITIONS BY

SIR OHN GOSS.

THANKSGIVING TE DEUM. Composed on the occasion of Her Majesty's Thanksgiving at St. Paul's Cathedral, for the restoration to health of H.R.H. the Prince of Wales, and dedicated by gracious permission to Her Majesty the Queen. Vocal score, folio, 48, octavo, 6d., vocal parts, 6d. each.

BENEDICTUS IN D. To follow the above Te Deum, octavo, 6d.

TE DEUM IN F. Folio, 1s. 6d., octavo, 6d.

CHANT TE DEUM AND BENEDICTUS, in C. For four voices, octavo, 4d.

CANTATE DOMINO AND DEUS MISEREATUR, in C. For voices in unison, octavo, 6d.

THE GLORY OF THE LORD. Full Anthem for four voices. Vocal score, 2s. 6d., ditto, octavo, 6d., vocal parts, 1s.

O SAVIOUR OF THE WORLD. Full Anthem for four voices. vocal score, 1s., ditto octavo, 3d., vocal parts, 8d.

O PRAISE THE LORD OF HEAVEN. Full Anthem for four voices, vocal score, 2s., ditto octavo, 6d. Festival size for voices only, 4d., vocal parts, 1s. (Suitable for St. Michael and All Angels, New Year, and Septuagesima.)

THE LORD IS MY STRENGTH. Thanksgiving Anthem for the recovery of H.R.H. the Prince of Wales, vocal score, 3s., ditto, octavo, 6d., vocal parts, 1s. 4d.

London: Novello, Ewer and Co., 1, Berners-street, W.

THE
HARMONIUM TREASURY:
A SERIES OF SELECT PIECES
ARRANGED BY
J. W. ELLIOTT.

Handsomely bound in Cloth, 10s. 6d. each Volume; or in
51 Numbers, 1s. each.

VOL. I. SACRED.

- No. 1. MOZART.—Andante Cantabile, from the Pianoforte Duets.
- HANDEL.—Chorus. Let all the angels. (Messiah).
- ROSSINI.—Solo and Chorus. Eia Mater. (Stabat Mater).
- MOZART.—Andantino from a Pianoforte Fantasia.
- HANDEL.—Chorus. Then round about. (Samson).
- MOZART.—Chorus. Gloria in excelsis. (Twelfth Mass).
- MOZART.—Andante. From the Pianoforte Duets.
- NOVELLO.—Quartetto. Benedictus.
- HAYDN.—Solo and Chorus. The marvellous work. (Creation).
- MOZART.—Adagio from the Fantasia in C minor.
- ELLIOTT, J. W.—Andante Religioso.
- NOVELLO.—O Bone Jesu. Trio for Treble voices.
- MENDELSSOHN.—Solo and Chorus. Sing of Judgment. (Praise Jehovah).
- MACFARREN, G. A.—Love your enemies. (Introit).
- GOSS, SIR JOHN.—Anthem. O Lord God, Thou strength of my health.
- MACFARREN, G. A.—Offertoire. From the Introits.
- GOSS, SIR JOHN.—Anthem. Stand up, and bless the Lord your God.
- MENDELSSOHN.—Trio. Lift thine eyes. (Elijah).
- NOVELLO.—Sancta Maria. Tenor solo, and quartett.
- ELLIOTT, J. W.—Andante grazioso.
- HAYDN.—Adagio.
- BEETHOVEN.—Adagio Cantabile.
- MACFARREN, G. A.—O Saviour of the World.
Holy, Holy, Holy.
- SCHUMANN.—Chorale.
- GOSS, SIR JOHN.—Brother, thou art gone before us.
- MENDELSSOHN.—Andante. (Op. 82.)
- NOVELLO.—To Thee, O Lord.
- RANDEGGER, A.—A Wedding Hymn.
- BACH.—Fuga from the 48 Preludes and Fugues.
- CAKIN, J. B.—Thou wilt keep him in perfect peace.
- MENDELSSOHN.—Hearts feel that love Thee.
- MACFARREN, G. A.—Blessed are the pure in heart.
- HIMMEL.—Incline ad me.
- BACH.—Corale.
- MENDELSSOHN.—Cast thy burden.
- GOSS, SIR JOHN.—O taste, and see.
- GOUNOD.—Blessed is he.
- SPOHR.—Forsake me not. (Last Judgment).
- HAUPTMANN. Larghetto.
- STAINER, DR.—Deliver me, O Lord.
- HANDEL.—How excellent Thy name. (Saul).
- HESSE.—Allegretto.
- ROSSINI.—Quando Corpus. (Stabat Mater).
- BIEREY.—O Jesu mi.
- GOSS, SIR JOHN.—O praise the Lord.
- NOVELLO.—Tantum ergo.
- MENDELSSOHN.—O rest in the Lord. (Elijah).
- BOCCHERINI.—Fac ut portem.
- MENDELSSOHN.—He, watching over Israel. (Elijah).
H. that shall endure. (Elijah).
- NOVELLO.—Sancta Maria. (Treble Solo).
- BOLCK, OSCAR.—The Lord is my Shepherd.
- WESLEY, DR. S. S.—All go unto one place.
- HANDEL.—Dead March. (Saul).
- WEBER.—Benedictus. (Mass in G).
- BARNBY, J.—Sweet is Thy mercy.
- WESTEROOK, W. J.—Andante.
- MENDELSSOHN.—Andante. (Op. 83.)
- HAYDN.—Largo.
- WESLEY, DR. S. S.—Solomon's Prayer.
- HOPKINS, E. J.—For the Lord is gracious.
- GARRETT, DR. G. M.—He remembering His mercy.
- GOSS, SIR JOHN.—Hear, O Lord.
- WESLEY, DR. S. S.—Andante and Chorale.
- MENDELSSOHN.—Blessed are the Men.
- MENDELSSOHN.—Chorale. The Lord is God. (Elijah).
- SUDLOW, WM.—O most merciful.
- LEFEBURE-WELV.—Andante, No. 1.
- " Andante, No. 2.
- SPOHR.—Blessed are the departed. (Last Judgment).
- BEST, W. T.—Chorale.
- SPOHR.—Adagio. Quartett. (Op. 58.)
- MENDELSSOHN.—Ariosos. Woe unto them. (Elijah).

VOL. II. SECULAR.

- No. 27. 28. AUBER.—Overture, Fra Diavolo. (Double Number).
- OLD MELODY.—Robin Hood and the Bishop of Hereford.
- MENDELSSOHN.—March, Athalie.
- SCHUMANN.—The merry peasant.
- LEFEBURE-WELV.—Offertoire.
- VERDI.—Chorus of Gipsies. Il Trovatore.
- MOZART.—Triumphant Chorus. Die Zauberflöte.
- DUSSEK.—Andantino. (Pianoforte Sonata).
- MENDELSSOHN.—When the west with evening glows. Volkslied.
- LAHEE, HENRY.—The Spring.
- MENDELSSOHN.—Cornelius March. (Op. 108.)
- BEETHOVEN.—Largo Appassionata.
- HUMMEL.—Padre Nostro, grand Signor.
- OLD MELODY.—Drink to me only with thine eyes.
- MOZART.—Allegro. (Pianoforte Sonata).
- MOZART.—Rondo.
- MENDELSSOHN.—Andante. (Reformation Symphony).
- BACH, J. S.—Fuga. (48 Preludes).
- KÜHMSTEDT, F.—Præludium.
- OLD MELODY.—Friar of Orders gray.
- MENDELSSOHN.—Adagio. (Sextett Op. 110.)
Adagio. (Lieder ohne worte, Book 8.)
- RICHARDS, BRINLEY.—Cambrian Plume.
- BENEDICT, SIR JULIUS.—A drinking song.
- PINSUTI, CIRO.—The parting kiss.
- KING, ALFRED.—Moderato.
- SMART, HENRY.—Good night, thou glorious sun.
- ZIMMERMANN, AGNES.—Sunset. (Op. 15.)
- PURCELL, H.—Come unto these yellow sands.
- HATTON, J. L.—When evening's twilight.
- FORD, THOMAS.—Since first I saw your face.
- MEYERBEER.—Prayer. (Roberto il Diavolo).
- Robert, toi que j'aime.
- OLD MELODY.—The Spanish lady's love.
- " Light o' love.
- ELLIOTT, J. W.—Lullaby. (Nursery Rhymes).
- BARNBY, J.—Silent Night.
- MENDELSSOHN.—Fairy Revel.
- BISHOP, SIR H. R.—Stay, pr'ythee stay. (Sestett).
- OLD MELODY.—One evening having lost my way.
- BISHOP, SIR H. R.—Come, thou monarch of the vine. The National air of Holland.
- OLD MELODY.—There was a jolly miller. The Vicar of Bray.
- " Jamaica.
- MACFARREN, WALTER.—Winter. Part song.
- MORNINGTON, LORD.—As it fell upon a day. (Glee.)
- BEST, W. T.—Alta Breve.
- MENDELSSOHN.—Andante. (Op. 102.)
- MOZART.—March, Die Zauberflöte.
- PHILLIPS, ALFRED.—O lovely star of eve.
- OLD MELODY.—The Poacher's song.
- STIRLING, ELIZABETH.—Red leaves. (Part song.)
- OLD MELODY.—Old King Cole.
- " The Red Bull.
- " Cease, rude Boreas.
- " New Wells.
- " When I followed a lass.
- " Parthenia.
- " Chevy Chase.
- " Down among the dead men.
48. OLD MELODY.—All in the Downs.
- PURCELL, H.—Britons strike home.
- ELLIOTT, J. W. (Harmonized by).—Moderato.
- Serenade.
- OLD MELODY.—As down in the Meadows. Pretty Polly Oliver.
- MOZART.—Allegretto. From an Overture in the style of Handel.
- OLD MELODY.—Felton's Gavot.
- WEBER.—March. (Concertstücke).
- HELLER, STEPHEN.—Ariade.
- REICHARDT, G.—Our native land.
- BEST, W. T.—Andante con moto. (Op. 33.)
- HILLER, DR.—The Kings of earth. (Nala and Damayanti).
- ELLIOTT, J. W.—Poesy Sublime. Trio from "Romance and Reality."
- SCHUMANN.—Old Bogie. (Op. 68.)
- OLD MELODY.—Porter's Lamentation.
- " Peg-a-Ramsay.
- VERDI.—Orco'dadi, ma fra poco. Chorus of Soldiers, Il Trovatore.

The Musical Times.

Published on the 1st of every Month.
Price 2d.; post free, 2d.

THIS Journal is now enlarged to 32 pages (four times its original size), and, in addition to the critical notices and musical articles contains reviews on new music. The price is raised from 1d. to 2d.; but the music published in each number, when purchased separately, will be as before, 1½d. Its extensive circulation renders it a most desirable medium for advertisers; and it should be remembered that, to ensure insertion in the current number, advertisements must be sent early. The annual subscription to the MUSICAL TIMES will be 2s. 6d., including postage.

SACRED MUSIC (PRICE THREE-HALFPENCE EACH).

ANTHEMS, CHORALES, and HYMNS, for Four Voices (S.A.T.B., unless otherwise expressed.)

121 A Grace (Give thanks to God) V. Novello	326 Grant, we beseech Thee	Lahes	314 O Lord, my God	S. S. Wesley
303 A Hymn of Faith Edited by J. Barnby	204 Great and marvellous Dr. Boyce	276 O Lord, my God	Rev. C. Malan	
166 Adeste Fideles (O come, all ye faithful)	202 Hallelujah! Unto us W. H. Monk	125 O Lord, my God	Palestrina	
Arr. by V. Novello	202 Hallelujah! Hallelujah!	163 O Lord, our Governor	Marcello	
80 Again my mournful sighs Battishill	207 Hark! the herald angels sing Dr. Iona	366 O Lord, Thou art my God	Ouseley	
17 All people that on earth — Tallis	207 Hark! the herald angels sing Mendelssohn	94 O Lord, we trust alone in Thee Handel	11	
87 Alla Trinita beata Gibbons	186 Hear, holy Power (S.A.T.B.) Auber	207 O Lord, Who hast taught us J. Marsh	18	
129 Almighty and everlasting God; Sanctus and Kyrie	213 Hear my prayer, O Lord Winter	82 O praise God in His holiness J. Weldon	11	
200 Almighty and merciful God Sir J. Goss	4 Hear what God the Lord — V. Novello	96 O praise the Lord J. Weldon	9	
27 And He shall purify — Handel	32 & 33 Hear my prayer, O God Kent	347 O praise the Lord Mozart	30	
225 Arise, shine (Christians) Sir G. J. Elvey	337 Hear us, O Saviour M. Hauptmann	264 O praise the Lord Earl of Wilton	7	
175 As pants thy hart (S.A.T.B.) Spohr	76 & 77 Have mercy, O Lord (p. solo and chorus) Mozart	288 O pray for the peace Dr. B. Rogers	28	
265 As Barny we have borne the image (Easter) (S.S.T.B.N.) — J. Barnby	88 He comes, ordained of yore W. Jackson	301 O Risen Lord (Ascension) J. Barnby	8	
386 Ave Maria Franz Abt	349 He is risen (Easter) H. Gadsby	296 O taste and see Arthur Sullivan	15	
190 Ave Verum (Jesu, Word of God) Mozart	361 He in tears that soweth (solo and chorus s.s.a.) Dr. Hillier	351 Out of the deep bringest good tidings J. Stainer	19	
339 Ave Verum (Jesu, Word of God) Gounod	157 Hero shall soon (Charity (A.T.B.N.)) Dr. Boyce	257 Ponder on words, O Lord L. Colborne	26	
153 Before Jehovah's awful throne M. Madan	74 Holiest, breathe an evening blessing	112 Praise the Lord, O Jerusalem! J. Scott	16	
274 Behold, I bring you glad tidings (Christmas) — C. W. Smith	240 Holy, holy, holy, Lord God — J. Bishop	46 Pray for the peace V. Novello	13	
178 Behold, I bring you good tidings (Christmas) — Sir J. Goss	107 How beautiful upon the mountains R. A. Smith	63 Praise the Lord (15 voices) Creygton	208	
90 Behold, I bring you good tidings (S.A.T.B.) — T. L. da Vittoria	224 How dear are Thy counsels Dr. Crotch	208 Praise the Lord, O my soul Dr. W. Child	208	
133 Behold, I bring you glad tidings (Christmas) — G. Croce	247 How goodly are Thy tents Ouseley	72 Praise thou the Lord (female voices)	22	
185 Behold, how good and joyful Dr. Clarke	354 How lovely are Thy dwellings Spohr	248 Protect us through the coming night Mendelssohn	134	
74 Behold now, praise — Creygton	390 Hymns for Easter — J. B. Calkin	237 Praised be the Lord daily T. Endean	232	
283 Behold now praise the Lord Dr. Rogers	48 Hymnus Eucharisticus — J. Barnby	355 Rejoice in the Lord Sir G. J. Elvey	363	
285 Benedicite, omnia Opera — Various	195 If ye love Me — W. H. Monk	297 Rejoice, O ye people (Christmas) Mendelssohn	164	
309 Blessed are they — Berthold Tours	231 If ye love Me — Tallis	92 Remember, O Lord (3 trebles) Boyce	112	
271 Blessed be the Lord God Dr. Nares	130 I know that the Lord is great Ouseley	276 Rend your heart J. Baptiste Calkin	40	
310 Blessed be the Lord God (Anthem for Christmas) S. S. Wesley	304 In humble faith, and holy love Dr. Garrett	219 Responses to the Commandments W. T. Best & Mendelssohn	287	
312 Blessed are the merciful Dr. H. Hiles	238 In the beginning (Christmas) G. B. Allen	44 See what love Mendelssohn	963	
277 Blessed is He who cometh (Easter) (S.S.T.B.B.) — Gounod	322 In the beginning (Christmas) E. H. Thorne	177 See, the morning star Dr. E. G. Monk	124	
342 Blessed be the Lord God Earl of Mar	255 In Judah is known Mendelssohn	273 Shades of silent night dividing (Christmas Carol) S. Gee	12	
46 Blessed is the people — V. Novello	190 In manus tuas (Like as the hart) Novello	334 Sing and rejoice (Christmas) J. Barnby	12	
50 Blessed is he that considereth (S.A.T.B.) Dr. Nares	116 Incense Thine ear (b. solo & cho.) Novello	182 Sing the battle sharp and glorious Dr. E. G. Monk	3	
103 Blessed are the dead (S.A.T.B.B.) Pierson	98 In Jewry is God known Dr. Clarke	54 Sing unto the Lord (Christmas) Novello	3	
110 Blessed be he (s. solo & chorus, trebles & altos) — Neukom	151 In the sight of the unwise (3 trebles) Ouseley	345 Sing, O daughter of Zion (do.) H. Gadsby	146	
161 Blest are the departed — Spohr	321 It is high time (Advent) J. Barnby	70 Sleepers, wake; To God on high;	284	
259 Blessing and glory — Dr. Boyce	294 I will alway give thanks J. Baptiste Calkin	127 To Thee, O Lord Mendelssohn	171	
127 Brightest and best — Avison	180 I will arise (3 & 4 voices) Rev. R. Cecil	127 Sound the loud timbrel Avison	172	
137 But the Lord is mindful Mendelssohn	52 I will arise — Creygton	327 Sun of my soul — Rev. H. L. Jenner	829	
198 By the waters of Babylon G. B. Allen	253 I will lay me down in peace C. Stokes	363 Sweet is Thy mercy (s. solo & chorus) J. Barnby	343	
8 Call to remembrance — Farrant	182 I will lift up mine eyes Dr. Clarke	273 There were whisp'ring (Christmas Carol) J. Cooper	239	
336 Call to remembrance (solo and chorus) V. Novello	118 I will sing of mercy (3 trebles) Novello	4 Thou art gone to the grave J. T. Cooper	34	
92 Charity Anthem (3 trebles) Dr. Boyce	299 Jesu, Blessed Word of God (s. solo and chorus) — G. C. Gould	10 Teach me, O Lord Dr. Rogers	311	
148 Charity, "La Carita" (4 trebles) Rossini	322 Jesus Christ is risen to-day Dr. Iona	221 Teach me, O Lord T. Attwood	7	
141 Christ being raised (Easter) S. Webbe	147 Jubilate and Kyrie (in F) W. Jackson	127 Teach me Thy way C. Croce	330	
194 Christ being raised (do.) Sir G. J. Elvey	277 Kyrie Eleison (Nos. 1 and 2) Gounod	340 Te Deum laudamus Dr. S. S. Wesley	162	
229 Christ is risen (do.) Sir G. J. Elvey	294 Kyrie Eleison (Nos. 1 to 4) Various	341 & 144 Te Deum in F W. Jackson (of Exeter)	31	
325 Christ is risen (do.) E. H. Thorne	292 Kyrie Eleison (Nos. 1 and 2) Mendelssohn and Weber	46 There is a river V. Novello	173	
169 Christ our Passover (do.) Sir J. Goss	372 Kyrie Eleison (Nos. 1 to 4) F. Schubert	266 The grace of God (Christmas) J. Barnby	206	
54 Christmas Anthem V. Novello	332 Kyrie eleison — F. Schubert	306 The Harvest-tide Thanksgiving J. Barnby	196	
170 Come, Holy Ghost (s. or t. solo and chorus) — T. Attwood	4 Laude nomen Domini Dr. C. Tye	369 The light hath shined upon us (Christmas) — E. Silas	196	
125 Holy, Holy Ghost — Donland	6 Let all men praise the Lord Mendelssohn	333 The Lord is a lamp Sir J. Benedict	267	
235 Come unto Me — J. S. Smith	182 Jesus Christ is risen to-day J. Barnby	58 The Lord is my strength (Easter) Novello	343	
320 Comfort, O Lord — Dr. Crotch	144 Let us go even unto Bethlehem (Christmas) — E. J. Hopkins	205 The Lord is my strength (do.) W. H. Monk	283	
61 Cry aloud and shout (5 voices) Dr. Crotch	376 Lord, how long wilt Thou forget me (Solo and Chorus) — Mendelssohn	59 The Lord descended — P. Hayes	193	
290 Daughters of Jerusalem — Sir G. J. Elvey	65 My Shepherd's hand (5 voices) Maydin	121 The Lord is King Pittman	3	
360 Daughters of Zion Mendelssohn	68 Lord, let me know mine end Greene	318 The Lord is my Shepherd G. A. Macfarren	184	
129 Dens misereatur — E. Mammatt	243 Lord, who shall dwell in me Dr. B. Rogers	107 The Lord loveth — V. Novello	139	
269 Dost not wisdom cry? — R. Haking	149 Luther's Hymn (s. or t. solo and chorus) — Dr. Rogers	261 The Night is far spent (Advent) M. Smith	5	
228 Drive far from us the mortal foe V. Novello	292 Lord, look upon me — J. Reynolds	873 The Russian National Anthem	203	
39 Easter Hymn (solo, duet, trio, and quartett) V. Novello	12 My God, look upon me — Dr. C. Croce	373 The strain upraise — A. Sullivan	7	
217 Enter not into judgment T. Attwood	86 Methinks I hear (bass and cho.) Dr. Crotch	384 They have taken away my Lord J. Stainer	67	
233 Envy! eldest born of hell! (Soul) Handel	211 Not unto us, O Lord T. A. Walmsley	23 Thine, O Lord, is the greatness Kent	338	
292 For these and all Thy mercies Lancaster	255 Not unto us, O Lord Lawes and Farrant	249 Thou knowest, Lord, the secrets Purcell	267	
6 Forgive, blest shade — Dr. Callicott	216 Now pr'y we for our country Eliza Flower	131 Thou visitest the earth Dr. Greene	150	
236 Four Hymns for Christians — Various	241 Now is Christ risen (Easter) G. B. Allen	123 To Thee, Great Lord — Rossini	150	
372 Four settings of the Kyrie — Schubert	84 Num dimittis in C — Ebden	155 Turn Thy face from my sins T. Attwood	150	
246 Four Hymns from "The Hymnary"	135 O give thanks (S.A.T.B.) Tucker	100 Unto Thee, O Lord — Charles King	85	
370 From the rising of the sun (Epiphany) Rev. Sir F. Ouseley	221 O God, who in Thy heavy hand Handel	106 Veni, Creator Spiritus — Tallis	186	
357 Give ear O Lord (Ave Maria) C. Oberthür	266 O Holy Ghost, into our minds (Witsun tide) — G. A. Macfarren	19 Vital Spark Harmonized by Novello	11	
165 Glory to God in the highest — Pergolesi	214 O Lord God, Thou strength of my health Sir J. Goss	316 We march to victory; and The day is past and over — J. Barnby	69	
105 Glory be to God on high — V. Novello	281 O Lord, how manifold are Thy works (Harvest) — J. Barnby	332 We watched her breathing L. Kerbusch	1	
66 God, my king — Bach	159 O how amiable — V. Richardson	181 Why seek ye the living among the dead? (Easter) — E. J. Hopkins	1	
31 God save the Queen — V. Novello		363 Wreath ye the steps — Schumann		
35 Grant, O Lord (Collect) — Mozart				
588 Grant to us Lord we beseech Thee. Barnby				

CONTENTS OF THE MUSICAL TIMES—(Continued).

SECULAR MUSIC (PRICE THREE-HALFPENCE EACH).

GLEES, MADRIGALS, or PART-SONGS, for Four Voices (S.A.T.B., unless otherwise expressed.)

223 A Canadian boat song (3 voices) T. Moore	174 How gently the moonlight F. Paer	7 Sweet enslaver (Round, for 3 voices)
56 A Christmas madrigal — T. Ions	156 How sleep the brave — Dr. Cooke	J. Atterbury
101 Adieu, ye streams (A.T.T.B.) Atterbury	79 Huntman's chorus (s.s.s.s.) Weber	270 Sweets flowers, ye were too faire
117 A little song of thankfulness (s.s.s.) Parry	220 Hurrah for merry England — F. Berger	(s.s.s.t.b.) — T. A. Walmisley
137 All among the harps — E. Stirling	75 In good truth, when fondly loving Palestina	18 & 21 Sweet honey sucking bees
119 A Selection of Five Catches Various	374 In the merry spring — Ravenscroft	(s.s.s.t.b.) — Wilby
9 Amidst the myrtles (s.a.t.t.b.) Battishill	1 In these delightful, pleasant groves Purcell	272 Sweet and low — J. Barnby
93 April is in my mistress' face T. Morley	256 { I saw the moon rise clear A. R. Gaul	226 Take care — Mrs. Bartholomew
308 A vintage song, (<i>Loreley</i>) (t.r.b.b.) Mendelssohn	51 Italy (s. Solo and Chorus) V. Novello	254 Tell me, where is fancy bred? do,
78 Awake, Aeolian lyre — Danby	24 Just like love Davy and V. Novello	327 The Angels breathe on flowers J. Naylor
232 Awake, my love, awake J. H. Walker	371 Lady, see on every side — Marenzio	122 [May Carol] — Dr. Garrett
87 Awake, sweet love — John Dowland	378 Lake and Waterfall — E. H. Thorne	115 The Battle of the Baltic C. A. Macrione
158 (The Blue Bells of Scotland Neithardt	152 Let us all to the fields (s.s.s.) Ferrari	10 The Boar's-head carol (s.r. and
191 Breath soft, ye winds — S. Webbe	205 Lightly treading, onward creeping (Zitti, zitti, s.t.b.n.) Rossini	s. Solos, with Chorus)
268 Britons, strike home — Purcell	230 Lightly tread, 'tis hallow'd ground (s.s.s.) — J. Scotland	324 The Cambrian plumes Brinley Richards
160 By were I but a drop of dew W. Cummings	359 Lines on the pleasures of music C. Stokes	212 The "Carnoval" — G. Rossini
160 By Celli's arbour (A.T.T.B.) W. Horsley	Loose the salt, rest the oar J. F. Bridge	102 The Christmas fairies C. Goodban
130 Calm is the glassy ocean (s. Solo and Chorus) — Mozart	104 Lordly gallants (s.s.s.b.) — Calcott	49 The cloud capt towers (A.A.T.B.N.) Stevens
83 Catch on tobacco — Dr. Aldrich	235 and a Round by — T. Goodhart	366 The Cuckoo sings G. A. Macfarren
134 Christmas — G. A. Macfarren	Love me little, love me long H. Lahes	179 { Red leaves — E. Stirling
252 Chlore and Corinna — E. J. Hopkins	99 Lutzw's Wild Chase (t.r.b.b.) Weber	313 The dream of home — E. H. Thorne
363 Chorus of Houri (Paradise and the Perl) — Schumann	26 Maidens fair of Mantua's city (s.a.t.t.b.) Gastoldi	337 The fairest flower — Sir R. P. Stewart
164 Come again, sweet love J. Dowland	289 March of the Men of Harlech	79 The Fisherman (s.s.s.)
375 Come, Dorothy, come Swabian Volkslied	89 Mark'd thy eye her (Duet a.t.t., and Chorus, A.A.T.T.B.) Spofforth	109 The Flower greeting (s.s.s.) Curachmann
63 Come, follow me — W. Horsley	45 May day (s.a.t.t.b.) Müller	210 The Forester — E. Stirling
260 Come, gentle zephyr (A.T.T.B.) W. Horsley	48 Monody on Mendelssohn (t.r.b.b.) F. Schneider	323 The lark's aloft (A May Carol) Walker
40 Come if you dare (s. Solo and Chorus) — Purcell	79 Music for Trebles or other equal voices	250 The last night of the year A. S. Sullivan
237 Come let us be merry (Twelfth Night Song) R. L. de Pearsall	111 My love's like the red rose Knyvett	106 The Lullaby Storace and V. Novello
963 Come let us join the roundelay W. Beale	128 Mark the merry elves (s.s.s.b.) Calcott	344 The Maiden of the "Fleur de Lys"
3 Full fathom five (s. Solo and Chorus) — Purcell	45 May day (s.a.t.t.b.) Müller	E. A. Sydenham
124 Come unto these yellow sands (do.) Purcell	87 Now is the month of Maying (s.a.t.t.b.) Morley	140 The May fly (s.s.s.b.) — Dr. Calcott
124 Gently touch the warbling lyre (A.T.T.B.) Gemini	218 Now, O now, I needs must part Doulard	97 The Nightingale (s.s.s.) — T. Bateson
3 Down in a flow'ry vale — Festas	21 Now pray we for our country E. Flower	317 The parting kiss — E. A. Sydenham
3 Down in a flow'ry vale (A.T.T.B.) Festas	22 Now the bright morning star (s.s.s.t.b.) Greville	47 The Red Cross Knight (s.s.s.) Dr. Calcott
16 Dulce Domum — J. Reading	60 Nymphs of the forest (A.T.T.B.) W. Horsley	83 The silver swan (s.A.T.T.B.) O. Gibbons
241 Eventide — C. Goodban	11 Now spring in all her glory G. L. Ardakel	222 The sleep of the flowers B. Congreve
171 Fair Flora decks (A.T.T.B.) Danby	183 Come, let us all a maying go L. Atterbury	232 The song of the poppies E. Stirling
172 Fair and noble lady (Noble châtelaine) — Rossini	167 O'er desert plains — H. Walrent	319 The Spring — Henry Lahes
229 Fair Katie — J. W. Elliott	322 Oh! the flowry month of June Jackson	305 The Swallow Prince de Polignac
343 Field Flowers — F. Stanilius	115 Oh, the roast beef of old England	332 The three Chafers — H. Truhn
239 Five times by the taper's light S. Storace	234 Old May-day — Sir J. Benedict	302 The victors' return — Mendelssohn
34 Flora gave me fairest flowers (s.s.s.t.b.) — Wilby	307 Once upon my cheek — Dr. Calcott	295 The welcome home R. Haking
311 For the new year — Mendelssohn	300 O, my love's like a red, red rose Dr. Garrett	57 The waits — Saville
7 Four rounds for three voices	13 O, Nanny, wilt thou gang with me? — Harrison	132 This pleasant month of May (A.T.T.B.) Beale
530 Gentle winds around her hover Emanuel	315 O sing again that simple song Dr. Garrett	This world is all a fleeting show Waley
162 Gipsy chorus, in <i>Precious</i> — Weber	154 Partant pour la Syrie	7 Thy voice, O harmony — S. Webbe
136 Glorious Apollo (A.T.T.B.) — S. Webbe	385 Parting and Meeting — Henry Leslie	236 To fair Fidele's grassy tomb (A.T.T.B.) T. F. Walmisley
31 God save the Queen — V. Novello	9 Pleasures of Innocence (s.s.s.b.) Weber	To our next merry meeting (A.T.T.B.) H. Phillips
173 Go, faithless Clori (<i>Perfida Clori</i> , s.s.s.) — Cherubini	42 & 43 Popular Ode to Pope Pius IX. Rossini	To Rome's immortal leader Mozart
206 Good morrow to my lady bright, Macrone	351 Protect us, ye Powers (A.s.s.b.) Rossini	7 To the old, long life (3 equal voices) Webbe
196 Good night, beloved! (T.T.B.B.) Dr. Monk	Raise again the bold refrain —	331 To the redbreast J. Baptiste Calkin
867 Good night, beloved — C. Pinsuti	Russian Melody	28 Venetian boatman's evening song (s.s.s.b.) — S. Bach
348 Good night, farewell — Dr. G. Garrett	Rule, Britannia — V. Novello	35 Parting the boatmen's evening song, Hatton
883 Good night — Gustave Carulli	55 See the chariot at hand — W. Horsley	37 & 57 Vocal Rudiments C. D. Collet
133 Great Bashaw — Al Bascia (<i>Il Seraglio</i>) — Mozart	36 See the conquering hero comes Handel	291 Wake thee, my dear Clara Gotzschalk
3 Hall! all hall! thou merry month of May (s.s.s.) — Weber	126 See our oars — Sir J. Stevenson	79 Weel may the keel row (s.s.s.b.)
184 Hall, blushing goddess — Paxton	81 Sigh no more, ladies (s.s.s.t.b.) Stevens	362 We happy shepherd swains J. Netherclift
199 Hall, hallow'd fane — Mornington	73 Sigh no more, ladies G. A. Macfarren	201 What mournful thoughts (s.s.s.t.b.) J. F. Bridge
199 Hall! smiling morn — R. Spofforth	Since first I saw your face T. Ford	230 When the sun sinks to rest J. F. Bridge
203 Happy is our soldier band (Bella vita militari) — Mozart	350 Sing lullaby — C. E. Horsley	14 & 15 When winds breathe soft (s.A.T.T.B.) — Webbe
67 Hark! the bonny (3 equal voices), Aldrich	377 Sing on, with cheerful strain Mendelssohn	138 Who comes so dark? (A.T.T.B.) Calcott
67 Hark! the lark — Dr. Cooke	364 Silent Night — J. Barnby	202 Who is Sylvia? G. A. Macfarren
338 Hark! Hark! the lark (a.s.c.) E. H. Thorne	245 Sleep, while the soft evening breeze — Sir H. R. Bishop	Who shall be fleetest (Treble) J. Barnby
267 Hark! to the rolling drum (3 voices) — Sir H. R. Bishop	Snow-flakes — Arthur Cottam	7 Wind, gentle evergreen (3 equal voices) Dr. Hayes
150 Harvest home — Dr. Ions	16 Soldiers, brave and gallant be (s.s.s.t.b.) — Gastoldi	62 Winds gently whisper (s.s. or T.T.B.) — J. Whitaker
85 Haste thee, nymph (Solo & Cho.) Handel	341 Song to spring — Francesco Berger	363 Wreath ye the steps to great Allah's throne — R. Schumann
136 Hear, holy power (s.s.s.t.b.) Auber	45 Soon as I careless strayed — Festa	339 Ye little birds that sit and sing R. Mann
11 Here in cool grot — Mornington	45 Spring's delights (s.A.T.T.B.) — Müller	64 Ye spotted snakes — Stevens
69 Here's a health unto His Majesty (s.s.s.) — J. Saville	216 Spring-time (T.T.B.B.) — Beethoven	242 Ye Shepherds, tell me (Trio) J. Mazzinghi
(How merrily we live (T.T.B.B.) M. Este	555 Summer and Winter — B. Tours	
	95 Summer is a coming (for 4 Trebles) — Mozart	
	33 Sweet peace descending — Mozart	

LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), AND 35, POULTRY (E.C.)

NEW YORK: J. L. PETERS, 843, BROADWAY.

MUSIC FOR FEMALE VOICES.

PUBLISHED BY NOVELLO, EWER AND CO.

		s. d.	
ABT, FRANZ. Six Trios. Svo. ...	... Net 1 0		
Or singly ...	each 0 2		
No. 1 Ave Maria.			
2 The Wanderer's greeting.			
3 Where deepest shadows hover.			
4 Parting beam of daylight.			
5 Once again the day hath flown			
6 Thou Heaven, blue and bright			
ASPA, R. Now fate, alas! has parted	... Net 0 9		
BANISTER, H. C. Summer Days ...	... 3 0		
BARNBY, J. Who shall be fleetest. (Three voices, with Soprano solo) from "Rebekah" ...	0 1½		
BATESON. The Nightingale ...	0 1½		
BISHOP, Sir H. R. The Fairies' Song. (Four voices)	Net 0 6		
To see his face ...	0 2		
Hark, the merry bells ring round. (With solo) ...	0 2		
Hark to the rolling drum ...	0 1½		
BOYCE, Dr. W. Remember, O Lord ...	0 1½		
CHERUBINI. Sleep, Royal Child. Lullaby ...	3 0		
Go, faithless Clori (Perfida Clori) ...	0 1½		
CURSCHMANN. The Flower greeting Svo., 1½d. net. Net 1 0			
— Protect us through the coming night. Svo., 1½d. net. Net 1 0			
DUN, FINLAY. June (She is coming) ...	Net 0 2		
FERRARI. Let us all to the fields repair. Svo., 1½d. net. ... 1 3			
FOUR ROUNDS FOR THREE VOICES ...	0 1½		
To the old long life. S. Webbe.			
Wind, gentle evergreen. Dr. Hayes.			
Sweet Enslaver. L. Atterbury.			
Hark, the bonny Christ Church bells. Dean Aldrich.			
GABUSSI. Il compianto ...	Net 1 0		
GOUDNOUD, CHARLES. O sing to God. (Noel). Folio. 2 0			
Ditto	Svo. ... Net 0 6		
HANDEL. Words are weak to paint my fears ...	Net 1 3		
HILES, Dr. HENRY.—			
No. 1 The Song of the lark. (Summer). Trio ...	2 0		
2 Open, O heaven. (A Dirge). Trio ...	2 0		
3 To primroses, filled with morning dew. Trio ...	2 0		
4 Where are the swallows fed. Quartett ...	2 0		
5 The summer's call. "	2 0		
6 To the ocean now I fly "	3 0		
HILLER, Dr. FERDINAND. "He in tears that soweth." (With solo) ...	0 1½		
HATTON, J. L. Who hath bound the deep, deep river. (Jack Frost) ...	2 0		
— When evening's twilight ...	1 6		
Sailor's Song ...	1 6		
MACFARREN, G. A. Two-part anthems ...	each Net 0 6		
No. 1 Come and let us return.			
2 I will look unto the Lord.			
3 Behold the tabernacle.			
MARCHETTI, F. Ave Maria. Latin and English words	3 0		
MENDELSSOHN. (Op. 39). Three Motets. Composed for the Convent of Trinità de Monte, at Rome, with the Latin words, and an English version, by JOHN OXFORD. Svo. ...	Net 2 0		
OR, SINGLY:—			
No. 1 Hear us, gracious Lord. (Veni Domine) Net 1 0			
2 Ye sons of Israel. (Laudate pueri) ... 1 0			
3 The good Shepherd. (Surrexit pastor) ... 1 0			
(Op. 39). Three Motets—			
No. 1 Veni Domine, Folio ...	1 0		
2 Laudate pueri ...	1 0		
3 Surrexit pastor ...	2 6		
(Op. 39). Three Anthems—			
No. 1 Hear, oh, hear my prayer. Folio ...	1 6		
2 O praise the Lord ...	1 0		
3 O Lord, Thou hast searched ...	2 0		
Praise thou the Lord (Lobgesang). (With solo) ... 0 1½			
Hearts feel that love Thee (Athalie). Svo., 3d. Folio 2 0			
Lift thine eyes (Elijah) ...	2 0		
I waited for the Lord (Lobgesang). Svo., 1½d. Folio Net 1 0			
Say, where is He born? (Christus) ...	2 0		
NEUKOMM, CHEV. S. Blessed be he that cometh. (With solo) ...	0 1½		
NOVELLO, V. I will sing of mercy. Svo., 1½d. net. ... Net 0 9			
OUSELEY, Sir FRED. In the sight of the unwise Net 1 0			
— Svo., 1½d. net.			
Those Pieces not marked Net are sold at half-price.			
		s. d.	
PARRY, JOHN. A little song of thankfulness ...	0 1½		
PIERSON, H. H. Cry aloud (Jerusalem) ...	Net 0 9		
POLYHYMNIA. A collection of part songs for three voices.			
Book I. by Mrs. M. Bartholomew			
Vocal parts, 1s. 6d. the set.	2 6		
No. 1 Hail, dawning spring. No. 4 Onward.			
2 The Butterfly. 5 Winter.			
3 The fairies' lullaby. 6 Hurrah for Queen Victoria.			
Book II. by Mrs. M. Bartholomew			
Vocal parts, 1s. 6d. the set.	2 6		
No. 1 There is a happy land. No. 4 Hope.			
2 A morning song. 5 Come, honey-bee.			
3 Proverbs. 6 Good-night.			
Book III. by J. L. Hatton			
Vocal parts, 1s. 6d. the set.	2 6		
No. 1 Sailor's song. No. 3 When ev'nning's twilight.			
2 April showers. 4 Jack Frost.			
Book IV. by G. A. Macfarren			
Vocal parts, 1s. 6d. the set.	2 6		
No. 1 St. George for England. No. 4 Contentment.			
2 Hymn to Cynthia. 5 Virtue.			
3 To blossoms. 6 John Gilpin.			
RADECKE, R. Peace. Svo. Triton No. 2. 1 0			
— To the bird in the sky. Svo. " 3. 1 0			
REINECKE, CARL. Ten Trios, with English and German words. Price 1s. 6d., or singly:—			
No. 1 The dreaming lake ...	0 2		
2 Praise of Spring ...	0 3		
3 Of oak thy mournful bier's prepared ...	0 3		
4 Sunbeams in Winter ...	0 2		
5 The awaking of morn ...	0 3		
6 The Winter hath not a blossom ...	0 3		
7 Thou that Thyself with Death hast striven ...	0 3		
8 The Evening Wind ...	0 3		
9 As in the field godly fruit will grow ...	0 3		
10 The Elves ...	0 3		
REINTHALER. Glorious stand the mountains (Jephtha) 2 6			
ROBERTI, G. Six trios, each			
No. 1 Recollections. No. 4 Twilight. ...	2 6		
2 Peace. 5 The night			
3 Fare-thee-well. 6 Charming little valley.			
RÖHR, L. Sunday morning. Svo. Triton, No. 1. 1 0			
ROSSINI. Charity ...	0 2		
— Faith ...	0 2		
Hope ...	0 2		
SCHUBERT, F. Coronach ...	2 6		
— The Lord is my Shepherd. Psalm 23. Svo. Net 0 4			
SCHULTHES, WILHELM. Song of Angels... 2 0			
SMART, H. Coral'd caves of ocean ...	3 0		
— Something brighter, purer far ...	3 0		
— Hope and memory ...	3 0		
— Night sinks on the wave ...	2 2		
— O! skylark, for thy wing ...	3 0		
— The bird at sea ...	3 0		
— Hail to thee, child of the earth (Bride of Dunkerron) 2 0			
— Song of Wood Nymphs ...	3 0		
— The Fay's Song ...	3 0		
— The Carnival (s.s.b.) ...	3 0		
— Eventide (s.a.t.) ...	4 0		
SPOHRS. Jesus, heavenly master ...	Net 1 0		
Summer is a coming in. Canon, four voices... ... 0 1½			
STIRLING, ELIZABETH. Parted friends ...	0 1½		
THORNE, E. H. Hark! hark! the lark at heaven's gate sings... ... Net 0 6			
— O clap your hands together. Psalm 47. ... 0 6			
TUCKERMAN, DR. S. P. Their sun shall no more go down 0 2			
THREE PIECES (Musical Times) ...	0 1½		
— Weel may the keel row. Three voices.			
— Huntsman's chorus (Weber). Four voices.			
— The Fisherwoman. Three voices.			
WALMISLEY, DR. T. A. The approach of May Net 1 6			
— The Mermaid ...	2 0		
— Sweet land of the mountain. With accompaniment for pianoforte, harp, flute, violin, and violoncello ... 5 0			
WEBER. Hail! all hail! thou merry month of May ... 0 1½			
WESLEY, DR. S. S. The wise, the wealthy, and great ... Net 1 6			

. d.
1 1
9
6
in.
6
a 6
4
a 6
I 0
I 0
0 2
0 3
0 3 3
0 2
0 3
0 3
0 3
0 3 3
0 2
0 3
0 3
2 0
2 6

I 0
0 2
0 2
0 3
2 6
0 4
2 0
3 0
3 0
3 2 9
3 0
2 0
3 0
3 0
3 0
4 0
1 0
0 1 1
0 1 1
0 6
0 6
0 2
0 1 1

1 6
2 0
5 0
0 1 1
1 6